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10<sup>TH</sup> ANNIVERSARY



## Raising the Bar:

The 2009 Chapter Awards

### Inside:

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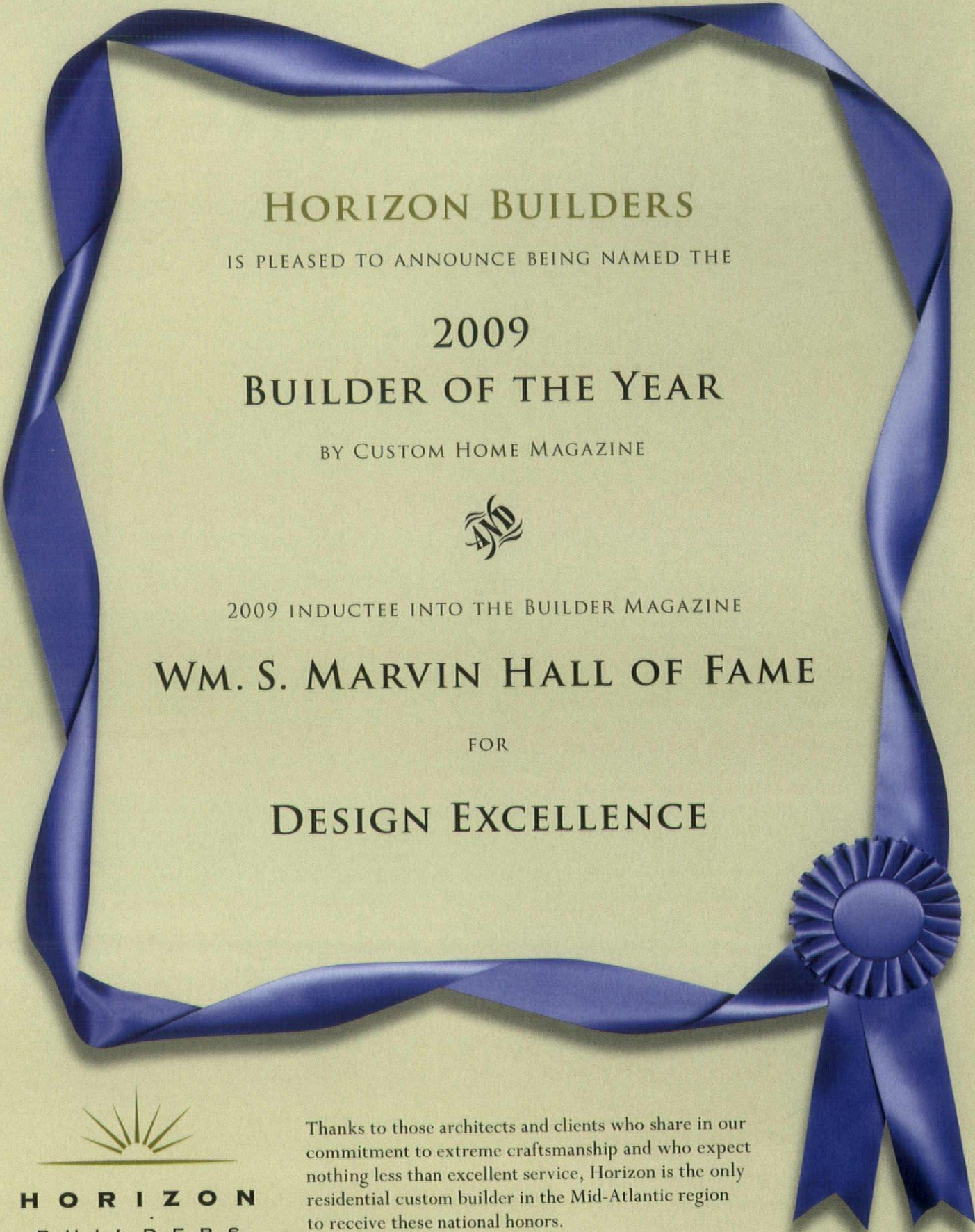
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## ARCHITECTUREDC

Vol. 11, No. 4

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Washington, DC 20036

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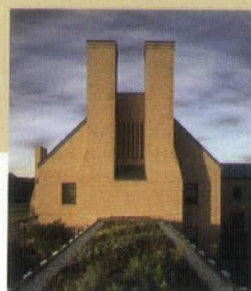
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ON THE COVER: On the cover: The Operator's Control House on the Woodrow Wilson Memorial Bridge, by cox graae + spack architects.  
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## THAT OTHER 10TH ANNIVERSARY I PROMISED TO TELL YOU ABOUT....



David Hamilton

In the last issue, we celebrated the 10th anniversary of Architecture Week. It was a great series of events, with more people attending than ever before. We're already working on something special for next year's Architecture Week that we think you'll enjoy.

But there's another 10th anniversary at hand, which in the last issue I promised to share with you now. It's the 10th birthday of something near and dear to me—the publication you're holding, **ARCHITECTUREDC**. We started the magazine 10 years ago with a single annual issue devoted to that year's

award-winning projects. Over the next couple of years, **Hannah McCann**, our founding editor, developed the magazine into the quarterly that it is today. In 2004, we greatly expanded the magazine's circulation, so that today we have about 20,000 readers, with the number still growing.

Our next editor, **Michael Tardif, Assoc. AIA**, brought new ideas and features to the magazine. **Denise Liebowitz** and **Martin Moeller**, who began co-editing in 2006, added their own stamps, and further polished its editing. Martin is now our sole editor (with Denise making occasional appearances as an author) and I know he looks forward to new features in the coming years. And for most of its life, the magazine has been designed by **Jim Hicks**, who makes each issue visually appealing and accessible.

# Welcome!

Whitmore Imaging, our printer, does a wonderful job producing the magazine and finding ways to make it better. Whitmore has streamlined the magazine's production process, improved its green quotient through the use of more sustainable papers and inks, and, with this issue, added an online electronic version, which you can check out by logging onto to the AIA | DC website ([www.aiadc.com](http://www.aiadc.com)). A big thank you to **Landis Construction** for sponsoring our inaugural electronic issue.

The electronic version won't replace the printed one, but it will add space for presenting more content about the projects we cover in print: pictures we couldn't quite fit, back stories about the architecture firm, and more.

With this awards issue, we're pleased to celebrate one of our own, **Martin Moeller**, this year's winner of the Glenn Brown Award, which honors those who raise public awareness of architecture. Through his editing of this magazine, his curatorial work at the National Building Museum, and his frequent speaking engagements, there is no one more suited for this award.

In this issue, Martin covers outstanding single-family houses, as well as award-winning retail and hospitality projects. **Ron O'Rourke** reports on four well-designed multi-family projects that have improved their local communities. **Catherine Hader** looks at exemplary academic buildings, and **Steve Dickens** covers commercial offices, public and institutional projects, and performing arts facilities. **Abby Davis** shows you everything you need for your upcoming holiday parties in our DetailsDC section.

In closing, I want to thank our Chapter Award jurors, who evaluated almost 175 entries to select the winners you see in this issue. I also want to thank our writers, and the staff of AIA | DC and the Washington Architectural Foundation. It's a pleasure working with them to put together each issue of the magazine. Here's to the magazine's next 10 years!

Mary Fitch, AICP, Hon. AIA  
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**Abby Davis** ("DetailsDC") is operations manager for AIA | DC.

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**L. Catherine Hader** ("Scholastic Achievements") is vice president and deputy corporate quality officer at AECOM Design.

**G. Martin Moeller, Jr., Assoc. AIA** ("Practical Elegance" and "Design Means Business") is senior vice president and curator at the **National Building Museum**. He is the editor of **ARCHITECTUREDC**.

**Ronald O'Rourke** ("Multiple Advantages") is a regular contributor to **ARCHITECTUREDC**.

## Jurors for 2009 Chapter Awards

### ARCHITECTURE

**Darragh Brady, AIA, LEED AP**, Senior Associate, Ziger/Snead Architects, Baltimore, Maryland.

**Kevin Gannon, AIA, LEED AP**, Principal, FortyEighty Architecture, Pittsburgh, Pennsylvania.

**David Mayner**, Principal, Gluckman Mayner Architects, New York, New York.

### INTERIOR ARCHITECTURE

**Janine King**, Interior Design Department Chair, Florida International University, Miami, Florida.

**Karen Dauler**, Karen Dauler & Associates, New York, New York.

**Brian Malarkey, AIA, IIDA, LEED AP**, Executive Vice President, Director of Eco-Services, Kirksey Architecture, Houston, Texas.

### HISTORIC RESOURCES

**Bob Hotes, AIA, LEED AP**, Senior Preservation Architect, John Milner Architects, Philadelphia, Pennsylvania.

**Bob Simmons, AIA, LEED AP**, Senior Project Architect, Bruner/Cott Architects and Planners, Cambridge, Massachusetts.

**Nancy McCoy, FAIA**, Principal, Quimby McCoy Preservation Architecture, Dallas, Texas.





Alessandra, Matilde and Emma Ferri.  
New York, September 2008.

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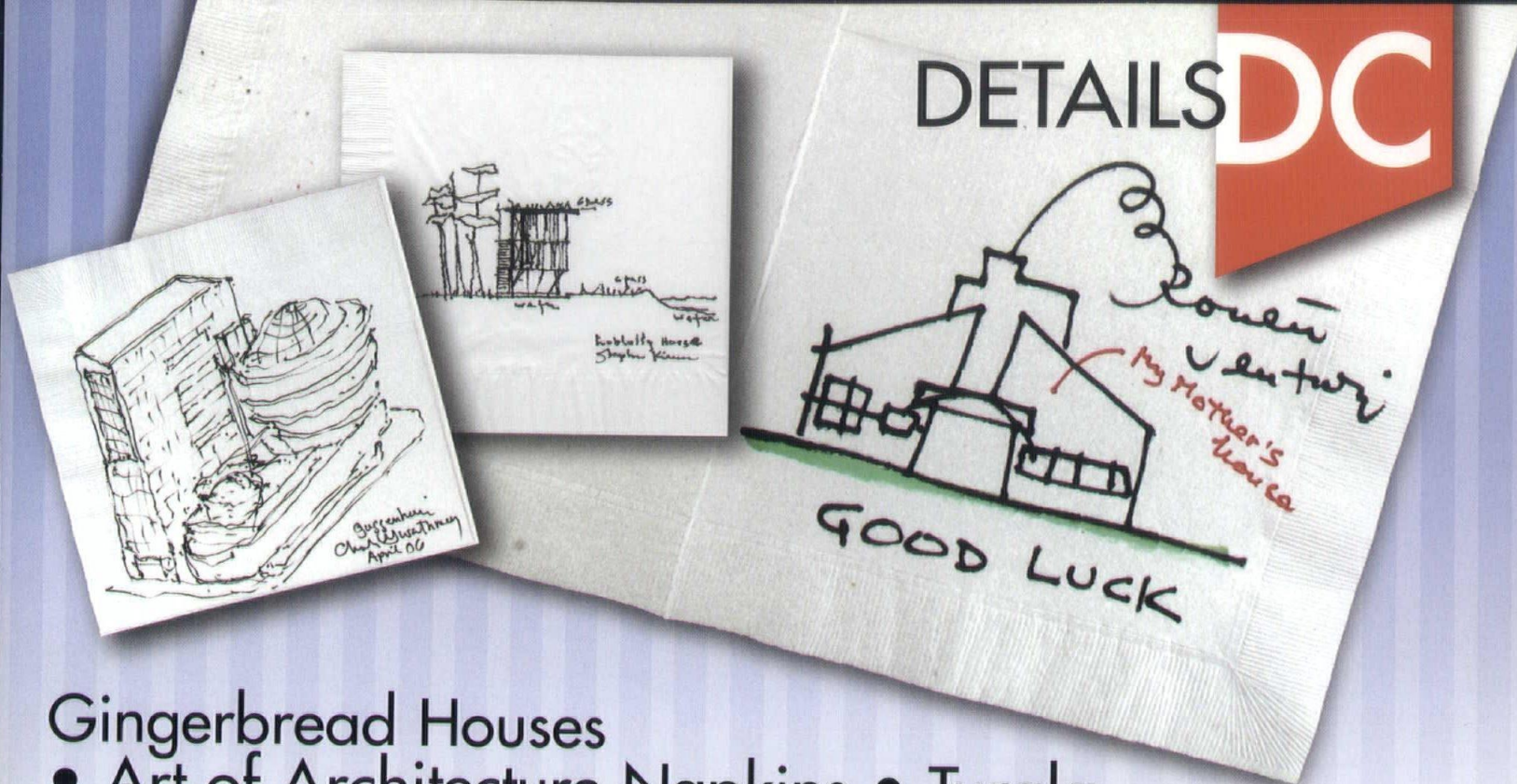


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## Gingerbread Houses • Art of Architecture Napkins • Turgla

by Abby Davis

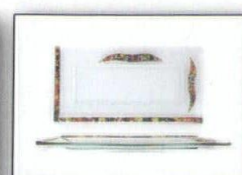
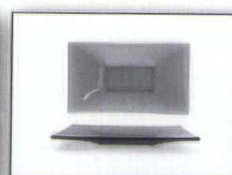
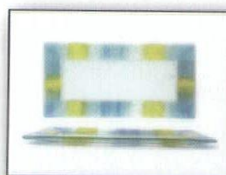
Get into the holiday spirit with some hands-on fun! Historic **Tudor Place** in Georgetown, former home of six generations of Martha Washington's descendents, is hosting a gingerbread workshop for children ages six and up. For \$12, kids get a tour of the historic home, where they will learn about holiday traditions in Washington, then get to make their own gingerbread house to take home. Parent chaperones get to tag along for free. Visit [www.tudorplace.org](http://www.tudorplace.org) to view dates for the workshop and register online, or call at 202.965.0400. **1644 31st Street, NW.**

If you would prefer to host your own gingerbread gathering and want a more interesting concept for your house, consult **The Gingerbread Architect**.

A collaboration between architect Susan Matheson and professional baker Laura Chattmann, the book provides a how-to for gingerbread projects inspired by classic American house styles, including everything from Cape Cods of the Northeast to pueblos of the Southwest. These

sophisticated designs raise gingerbread house-building to an adult level. Pick up a copy at **Hill's Kitchen** in Capitol Hill, 713 D Street, SE.

**Art of Architecture napkins** are back in time for your holiday parties! They offer an affordable way to own some of the popular designs from the Washington Architectural Foundation's Art of Architecture auction. Cesar Pelli's *Petronas Towers*, Robert Venturi's *My Mother's House*, and the late Charles Gwathmey's *Guggenheim* sketches are back from last year, along with Steven Kieran's *Loblolly House*, a contribution to the 2009 auction. These designs were made exclusively for the foundation and cannot be found anywhere else. All proceeds from these napkin sales benefit the Washington Architectural Foundation. Get a package of 10 for only \$4.50. Send in an order form, or stop by the Chapter House to pick yours up. **1777 Church Street, NW.** Open Monday through Thursday, 9 a.m. to 5:30 p.m., and Fridays 9 a.m. to 3 p.m. Tel: 202.667.1798.



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General view of the main living area with fireplace and inset television.

Photo by Julia Heine/McInturff Architects

## Detail Award in Architecture

### Kit of Parts

Washington, DC

## McInturff Architects

**Architectural Team:** Mark McInturff, FAIA, design principal; Colleen Gove, design associate

**Contractor:** Added Dimensions Inc.

"It is the proposition of this project that a house can be transformed through select, delicate, and adaptable interventions rather than wholesale renovation," stated the award submission binder for this project. In other words, a homeowner doesn't necessarily have to knock down walls, rip out floors, and live amid a construction site for untold months in order to end up with a dramatically different house.

In this case, **McInturff Architects** thoroughly refreshed a 1920s bungalow by developing a "kit of parts" that were assembled in various ways to create bookshelves, cabinets, a desk, an entry bench, and a focal element in the living room accommodating both a flat-screen television and a sleek fireplace. The "parts" in the "kit" include 2" x 2" steel angles that provide vertical support, 1/4"-thick steel anchor plates, aluminum panels, glass shelves, and wood accents. While this consistent palette visually unifies the public spaces of the house, each individual component is unique thanks to subtle variations in how the materials are assembled.

The jurors liked this project so much that they invented a special award category for it—a Detail Award—to recognize the precision and consistency of the small-scale elements that gave the house an entirely new character.



Shelving in a bay window.

Photo by Julia Heine/McInturff Architects



## Mother & Child

Washington, DC

### Cunningham | Quill Architects

**Architectural Team:** Ralph Cunningham, AIA; Chris Morrison, AIA; Sarah Shipp

**Architectural Historians and Researchers:** EHT Traceries

**Contractor:** Horizon Builders

The nickname of this project refers to the large, venerable existing house and the new, much smaller addition, which clearly bears a familial resemblance to the “mother,” yet also has its own distinct identity. The original residence was built in 1893 on a site just down the hill from Evermay, one of Georgetown’s grandest estates. The house was expanded and altered on several occasions, most notably in 1961, when the owner of Evermay bought it for use as a guesthouse and proceeded to demolish the original front porch, move the main entrance to the side, and redo the interior.

When the current owners bought the Colonial Revival-style house, it was in poor condition and needed significant upgrades to conform to contemporary living standards and building codes. The most appropriate solution seemed to be a restoration of the historic structure, including relocating the entry to its original location and re-creating the missing front porch, and adding a new

“garden pavilion” at the rear to accommodate a modern kitchen on the lower level and a master suite above.

Alas, it was not so easy. The Old Georgetown Board, which has authority to review and approve changes to historic buildings in the neighborhood, was concerned about the removal of the elements that had been added in the 1920s and ‘60s because now they, too, were historic. The architects, however, presented historic photographs of the property from the 1940s, which clearly showed the original porch and other elements that were later removed. Based on this documentation and a convincing design proposal, the architects ultimately won unanimous approval for the project.

According to Nancy McCoy, FAIA, the jurors felt that the project was “a textbook example of how to add on to a historic building. A glass ‘hyphen’ separates the addition from the original house, and the addition is lower and smaller than the original yet doesn’t try to mimic it in any way.”



New pavilion and surrounding garden.

Photo © Maxwell MacKenzie



Restored “Mother” house with the rear addition visible at right.

Photo © Maxwell MacKenzie





Main waterfront façade of the Buisson Residence.

## Merit Award in Architecture

### Buisson Residence

Lake Anna, Virginia

### Robert M. Gurney, FAIA, Architect

**Interior Designer:** Therese Baron Gurney, ASID

**Contractor:** Loudin Building Systems

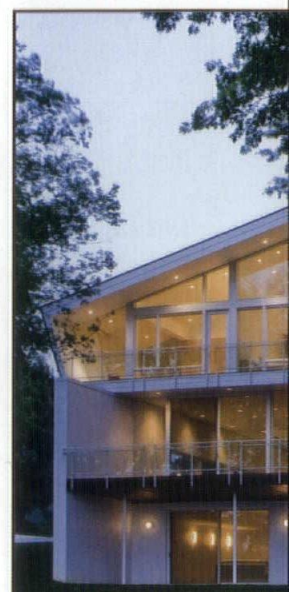
The Buisson Residence is sited on a peninsula jutting into Lake Anna, in Virginia, at a point where a dense grove of pine trees gives way to grassy slopes descending toward the water. The design of the house both reflects and reinforces the intersection of those two distinct landscapes. On the forest side, which is the first façade that visitors see, the house appears to be mostly opaque, with a long, solid, copper-clad roof sitting atop a white-painted brick wall that includes only a few small windows and the main door. On the lake side, by contrast, the

lower level façade is almost entirely of glass, while on the upper level, the copper roof—essentially a modern version of a traditional mansard—is accented by one very large window. Viewed from either of the other two directions, the house is a narrow, vertical composition, with the tilted roof providing a dynamic flourish.

The reasons for the contrasting treatments of the four principal façades are both practical and aesthetic. For instance, the angled roof and the uninterrupted, canted wall on the forest façade shed water quickly during the heavy rains that are common in the area, while also deflecting strong northerly winds. At the same time, the interplay of opaque and transparent surfaces is carefully choreographed to build anticipation, frame views, and modulate the quality of natural light throughout the house.

*The Buisson Residence also received a 2009 Washingtonian Residential Design Award, and was featured in the Summer 2009 issue of ARCHITECTUREDC.*

Photo © Maxwell MacKenzie



End façade of the house.

Photo © Maxwell MacKenzie



## Matryoshka House

Bethesda, Maryland

### David Jameson Architect, Inc.

**Architectural Team:** David Jameson, FAIA, principal; Matthew Jarvis, project architect

**Contractor:** Added Dimensions Inc.

In many ways, the Matryoshka House harks back to the early days of International Style modernism, with its horizontal “ribbon” windows, its freely composed façades, and its slim, flat roof. Yet this is no mere exercise in abstract theories of architectural form—rather, it is a thoroughly livable contemporary house that also offers a variety of surprisingly rich spatial experiences for residents and visitors.

The house’s name comes from the wooden nesting dolls that are popular souvenirs of Russia. It also alludes to the conceptual basis for the house’s spatial organization—a series of volumes figuratively nested one inside the other. At the core of the house, suspended from the ceiling by slender metal rods, is a meditation chamber, which appears to float within an open stairwell. Surrounding that volume is a mostly wood-clad box that encloses the living spaces. This form, in turn, is bracketed by stucco-covered walls, including the one that forms the principal component of the front façade. These outermost walls and the roof are pulled away slightly from the main structure, allowing for bands of glass that admit swaths of natural light to the interior.

*The Matryoshka House also received a 2009 Washingtonian Residential Design Award, and was featured in the Summer 2009 issue of ARCHITECTUREDC.*



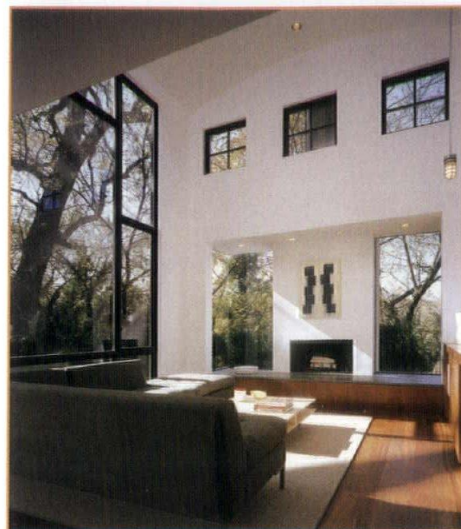
General and detailed views of the main façade of the Matryoshka House.

Photos © Paul Warchol Photography





Exterior and interior views of the Ten-Year House



Photos by Anice Hoachlander, © Hoachlander Davis Photography

## Merit Award in Architecture

### Ten-Year House

Bethesda, Maryland

### Robert M. Gurney, FAIA, Architect

**Interior Designer:** Therese Baron Gurney, ASID  
**Contractor:** Owner

Imagine a ten-year-long home renovation project. It sounds like an unmitigated nightmare, or perhaps the plot of a darkly comedic film about incompetent contractors and hapless homeowners. In the case of the so-called Ten-Year House, however, both the client—an architectural photographer—and the architect knew what they were getting into from the beginning. They were prepared for a long-term project to be completed in numerous small phases as limited finances permitted. Thanks to thoughtful planning and consistently smooth coordination among the architect and client,

the renovated house appears as if it were designed and built over a much shorter period of time.

The original house, built in 1906, was diminutive, with only about 1,100 square feet and seven-foot-high ceilings on the main floor. The house was enlarged in the 1950s and again in 1980, yielding a rambling structure typical of those built in stages over many decades. The challenges for the architect, **Robert Gurney, FAIA**, were to bring order to the plan, update the spaces and finishes, and open up the house to light and views.

To achieve these goals, Gurney devised a master plan for the phased renovation, and remarkably, considering the long time span of the work, there were very few deviations from that original plan. Specific materials choices and construction details evolved as the phases progressed, but the end result is a visually and functionally cohesive structure, both inside and out. Ultimately, over the course of the project, every room in the house was gutted and redesigned.

In summing up the project, the architect wrote that “patience and perseverance [replaced] abundant resources and the desire for instant gratification.” The jury agreed that the result was worth the wait.



## SK Renovation

Potomac, Maryland

### David Jameson Architect, Inc.

**Architectural Team:** David Jameson, FAIA, principal in charge; Christopher Cabacar, project architect

**Contractor:** Madden Corporation, Inc.



The renovated main foyer and staircase.

Photo © Paul Warchol Photography



An informal living area in the SK house.

Photo © Paul Warchol Photography

This project involved the comprehensive interior renovation of what architect **David Jameson, FAIA**, described as a “McMansion.” The existing interior was a disjointed assemblage of separate spaces—some of them enormous—with traditional-style moldings, railings, and other decorative elements. Without making any substantial structural changes, Jameson and his colleagues succeeded in reinventing the dowdy, awkwardly laid-out house as a sophisticated, comfortable home suited to modern living.

Having cut away the fussy decoration and reduced the spaces to their essence, the architects then removed the existing wall between the family room and the eat-in kitchen, and made modest adjustments to the openings between other rooms. They also narrowed the oversized entry vestibule by inserting a lavatory on one side and a large coat closet on the other. In one of the most important changes, they brought the cavernous main foyer down to size by applying a smaller-scale grid to the space and

articulating that grid in wood panels. Meanwhile, upstairs, they reorganized the master suite, which includes a private bathroom, a spacious dressing area, and a study.

Given the modesty of the structural modifications, it is clear that the success of the project derives primarily from the architects’ inspired material selections and keen attention to detail. A consistent material palette, including teak and subtly figured stone, unifies the spaces throughout the house. Cabinetry is carefully designed and impeccably installed. The existing wood floors on the lower level were retained, but were ebonized “to reduce the visual noise of the heavy wood graining.”

The jurors admitted that they were extremely curious about the genesis of this project—it’s not every day that the owners of a sprawling, developer-built suburban house decide to go minimalist. “We really want to know what the owner was thinking,” said Brian Malarkey, AIA, IIDA, “but regardless, it’s a nice project.”





The waterfront façade of the Welles House.

Photo by Robert C. Lautman



The courtyard façade of the main house.

Photo by Robert C. Lautman

# Practical Elegance:

## Exceptional Houses Suit Owners' Needs

by G. Martin Moeller, Jr., Assoc. AIA

### Award for Excellence in Architecture

#### Welles House Windsor

Vero Beach, Florida

#### Jacobsen Architecture

**Architectural Team:** Hugh Newell Jacobsen, FAIA;  
Ernie Schichler, project architect  
**Contractor:** Wissel Construction

Windsor is a private development near Vero Beach, Florida, established in 1989 and designed by the New Urbanist architecture and planning firm of Duany Plater-Zyberk & Company. All buildings in the town conform to communal guidelines controlling certain aspects of their exterior appearance, including paint colors, roof pitches, and window proportions. The goal behind these aesthetic codes, according to the company that manages Windsor, is a community in which "refined simplicity and restrained dignity are hallmarks."

Washington architect **Hugh Newell Jacobsen, FAIA**, and his firm, recently rechristened **Jacobsen Architecture**, have designed several buildings in Windsor, including the Welles House presented

here. Sited on a trapezoidal, waterfront lot with immediately adjacent houses on both sides, the project consists of several semi-independent structures surrounding a courtyard. Facing the street are what appear to be two distinct row houses separated by a breezeway. In keeping with the town's design guidelines, these structures have steep, metal roofs and tall, narrow windows shaded by Bermuda shutters. Although articulated as discrete houses, they are both, in fact, guesthouses for the Welles property, and the slot between them is the main entrance to the courtyard that forms the heart of the compound.

Because inward-facing façades are not subject to the town's aesthetic guidelines, the architects had a much freer hand in designing the courtyard-side wall of the main house, which spans the rear of the property. Lining the lower level of this façade are enormous, frameless panes of glass, creating the illusion that there are no walls at all. The second floor also has floor-to-ceiling glass, but with Bermuda shutters again to filter sunlight and afford greater privacy. The opposite façade of the main house, facing the waterfront, has a two-story veranda running the length of the structure, providing an ideal perch for viewing sunsets over the water.

Juror Kevin Gannon, AIA, said, "We couldn't stop talking about this [project]. It did a very good job of taking a tough lot and allowing the owners to fully utilize it. The architects had to work in a specific vocabulary but managed to make it creative and fresh."





## ARCLINEA WASHINGTON

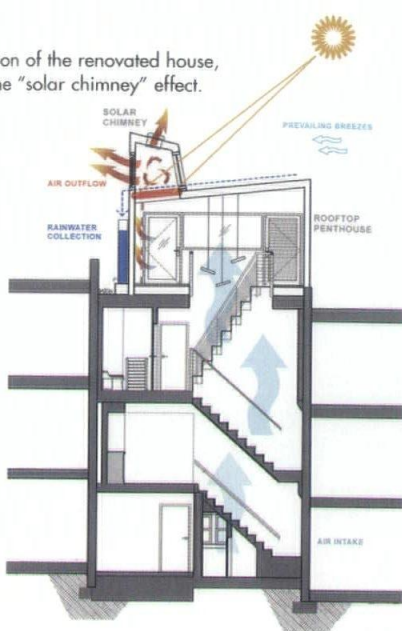
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Cross section of the renovated house, showing the "solar chimney" effect.



Courtesy of ISTUDIO Architects

## Presidential Citation for Sustainable Design

### Meridian View

Washington, DC

## ISTUDIO Architects

**Architectural Team:** Rick Harlan Schneider, AIA, LEED AP, principal; Daniel Norman

**Contractor:** Vogan Associates

The owners of this house overlooking Meridian Hill Park wanted to renovate their kitchen and add an enclosed living space and a deck on top of the existing roof. They also wanted the project to follow green design principles, but their budget was too tight to allow for the detailed analysis, engineering, and testing normally required to ensure optimal building performance.

Working within this constraint, **ISTUDIO Architects** carefully studied the existing structure and its immediate context, and then developed an environment-conscious design solution based on educated speculation and "rules of thumb for energy efficiency and responsible resource use." Some of the green design strategies were simple, such as replacing the refrigerator and dishwasher with new, Energy Star-rated appliances, but the architects also realized that the addition of the rooftop pavilion presented an opportunity for a more substantial change to the existing structure—the creation of a "solar chimney," which takes advantage of the sun and wind to provide non-mechanical ventilation and cooling throughout the house.

The angular roofline of the addition may appear to be a dramatic sculptural gesture, but in fact the form derives from practical considerations. The sharp projection shades the upper-level space from the summer sun until it sets behind the trees in the park across the street, while the one-directional pitch of the roof funnels rainwater into collection barrels, where it is stored for use in watering plants on the roof, balconies, and ground level. 🌿



Main façade of the house with the rooftop addition.

Photo by Daniel Redmond, Redmond Photography



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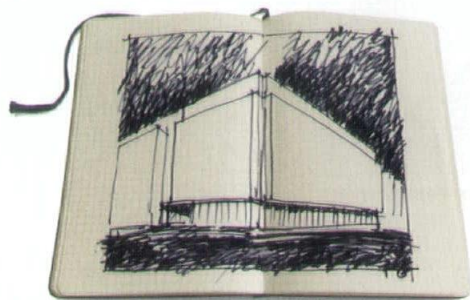
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The townhouses with courtyards.

Close-up view  
of the townhouses.

Photo by Robert C. Lautman

Photo by Robert C. Lautman

# Multiple Advantages:

## Four Well-Designed Multi-Family Projects Improve Their Communities

by Ronald O'Rourke

Among this year's award winners are four multi-family projects, two of them designed by **Suzane Reatig Architecture**, the other two by **Bonstra | Haresign Architects**. Although the projects differ in their details, they are all case studies in how talented DC-area architects are generating beautiful, functional, and economical designs for clients with a desire to improve their communities. Together, these four projects illustrate a theme often set forth in these pages—that high-quality architectural design is for everyone, not just the well-to-do, and that it can act as a powerful force for improving neighborhoods and cities.

### Award for Excellence in Architecture

#### Ashland Avenue Townhouses

Baltimore, Maryland

#### Suzane Reatig Architecture

**Architectural Team:** Suzane Reatig, FAIA, LEED AP; Wakako Tokunaga; Elizabeth Waites; Winson Wong

**Landscape Architects:** Suzane Reatig; John Joseph Russo

**Contractor:** Harkins Builders



The Ashland Avenue Townhouses project, by **Suzane Reatig Architecture**, occupies a lot in a distressed neighborhood of Baltimore that was given to Reatig's client by the city, with the stipulation that the client (a non-profit organization) construct affordable housing. The lot is adjacent to one of the client's churches, and is surrounded by dilapidated buildings and other vacant lots.

Reatig says the site posed two design challenges. The first concerned the lot's dimensions. The site is zoned for townhouse construction, but given its narrow width, only three traditional, street-facing row houses could have been accommodated. To increase the number of units that could be built, Reatig created a plan in which eight townhouses are set at right angles to one another, forming an E-shaped arrangement with two small courtyards.

The site's second challenge concerned the neighborhood context. "In a neighborhood dealing with crime, the client was concerned

with the safety and security of the residents," Reatig says. Rather than designing the project in a fortress-like style, "Our solution involved addressing these security concerns while at the same time opening up the units to the neighborhood through the use of ample glass and shared outdoor courtyards and walks that would promote visibility."

One of the jurors, Darragh Brady, AIA, noting that she is from Baltimore, said "I was very impressed with this project because I know where it was sited. It is affordable housing in a very tough neighborhood on the east side of Baltimore, and yet at no time do you feel like it is affordable housing."

Another juror, David Mayner, called attention to Reatig's uncluttered, rectilinear design. "Projects of this type often adopt vernacular décor to appeal to the families that are expected to live there, and this project didn't do that. Even though [the design] is severe in discipline, it is very friendly and attractive in our view."



The 7th Street Mixed-Use project.

Photo by Suzane Reatig, FAIA

## Merit Award in Architecture

### 7th Street Mixed Use

Washington, DC

## Suzane Reatig Architecture

**Architectural Team:** Suzane Reatig, FAIA, LEED AP; Winson Wong; Wakako Tokunaga

**Contractor:** Harkins Builders

This project, located on 7th Street, NW, in DC's Shaw neighborhood, includes two street-front retail spaces, 12 assisted-living units on its first two floors, and 20 additional apartments on three upper levels. Architect **Suzane Reatig, FAIA, LEED AP**, says the goal of the project "was to create sustainable, efficient, and affordable housing which will provide its inhabitants with comfort, light, and pride."

Most of the U-shaped building's 32 living units have views to a landscaped courtyard at the rear. The six assisted-living units on the first floor have private patios on the courtyard itself. Although

the assisted-living units have small kitchens, their residents take most of their meals in a common space equipped with a full-service kitchen that is located above the retail spaces. The 20 apartments on the upper levels range in size from studios to three-bedroom units, and have floor-to-ceiling windows with views to the city and courtyard.

In contrast to the rather plain rear facades of many apartment buildings, the rear façade of this project is a visually dynamic combination of masonry, glass, and metal. The interiors of the living units are clean, modern, and rational—a characteristic of many of Reatig's projects.

"The project makes the most of its urban setting," Reatig says. "By incorporating retail space along 7th Street and accommodating a variety of living arrangements from assisted living to families with children, [the building] contributes to the vibrant diversity of the city."

The jury said the project was "designed well with difficult constraints." The building, they added, "looks good and the plan is very simple and effective."



**Merit Award in Architecture &  
Presidential Citation for Sustainable Design**

## **The Shelton**

Arlington, Virginia

## **Bonstra | Haresign Architects**

**Architectural Team:** David Haresign, AIA, design partner in charge; David Baker, AIA, LEED AP, design architect/project architect; Matt Corell, project architect/construction administration

**Landscape Architects:** Landscape Architecture Bureau

**Contractor:** Harkins Builders

The Shelton, a new apartment building located at Shirlington Road and 24th Street in Arlington, was built on land previously occupied by an outdated, 22-unit apartment building, a surface parking lot, and an adjacent, dilapidated house. The project, says **David Haresign, AIA**, who was the design partner in charge, "supplies 94 affordable housing units with market-rate design character."

**Bonstra | Haresign's** design for the Shelton skillfully employs changes in masonry color and setbacks of various kinds to reduce the building's apparent height and length. The U-shaped building also includes a landscaped courtyard with an energetic design, a community room, 30 below-grade parking spaces, and a green roof.

The Shelton was designed within the guidelines of a new plan for revitalizing the area called the Nauck Village Center Action Plan (NVCAP). "Nauck Village was once a thriving residential neighborhood, but the community has since deteriorated," Haresign says. "Recently, citizens partnered with Arlington County planning staff and politicians to develop the new vision for the area." The new plan, adopted in 2004, provides an urban design framework that includes land-use and zoning provisions and guidelines on building mass, architecture, and streetscaping.

The Shelton received both a Merit Award in Architecture and a Presidential Citation for Sustainable Design. "The Shelton uses a full range of sustainable design strategies," Haresign says, "from additional storm water management, to a highly efficient building skin, to selection of [green] mechanical equipment and appliances."

In selecting the project for a design award, juror David Mayner said it "looked like a completely regular-market housing project. A lot of work went into making the landscaped courtyard and this [entire] place appealing. We wanted to commend people who can do good projects [that provide] affordable housing."

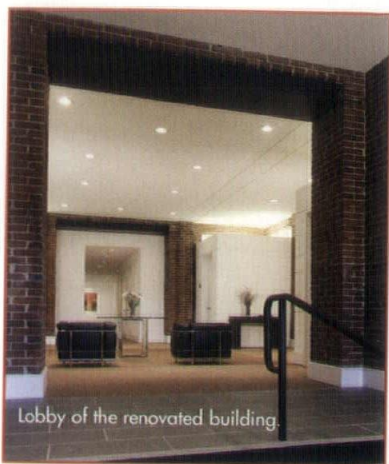
"The courtyard," he continued, "is really quite enticing. So often, landscaping gets value-engineered out [of the design] at a crucial point. We think the architects and the landscape architects worked very hard to keep it in there as a very important part of the project."

Photo © Hoachlander Davis Photography

Views of the Shelton.

Photo © Hoachlander Davis Photography





Lobby of the renovated building.

Photo © Hoachlander Davis Photography



Interior of an apartment in the main building.

Photo © Hoachlander Davis Photography

## Award for Excellence in Historic Preservation

### Parker Flats at Gage School

Washington, DC

## Bonstra | Haresign Architects

**Architectural Team:** David Haresign, AIA, design partner in charge; Jennifer Marca, AIA, LEED AP, project manager; Joseph Corridore, LEED AP, design architect/project architect

**Associate Architects/Technical Advisors:** Oehrlein & Associates Architects

**Historic Research and Consulting:** EHT Traceries

**Landscape Architects:** Slater and Associates

**Contractor:** James G. Davis Construction Corp.

This project, located on 2nd Street, NW, in DC's Bloomingdale neighborhood, involved the restoration and conversion of the Gage School—a Georgian Revival-style building erected in 1905—into a residential structure. The restored and converted building forms the core of a residential development on the block that includes a total of 92 apartments, two underground parking levels, a landscaped courtyard, and a green roof.

The project included substantial restoration of the basic school building, the conversion of attic space in the building into an additional living level, and the widening of the "hyphen" that connects the main part of the building to a secondary wing at the rear.

"We chose this for an award of excellence," said Nancy McCoy, "because this is a very difficult building type. The National Trust for Historic Preservation has put a lot of effort in recent years into explaining to developers and to the public that school buildings actually make excellent adaptive-use candidates. This project demonstrates that in its own way."

For additional coverage of this project, see the Summer 2008 and Spring 2009 issues of ARCHITECTUREDC.



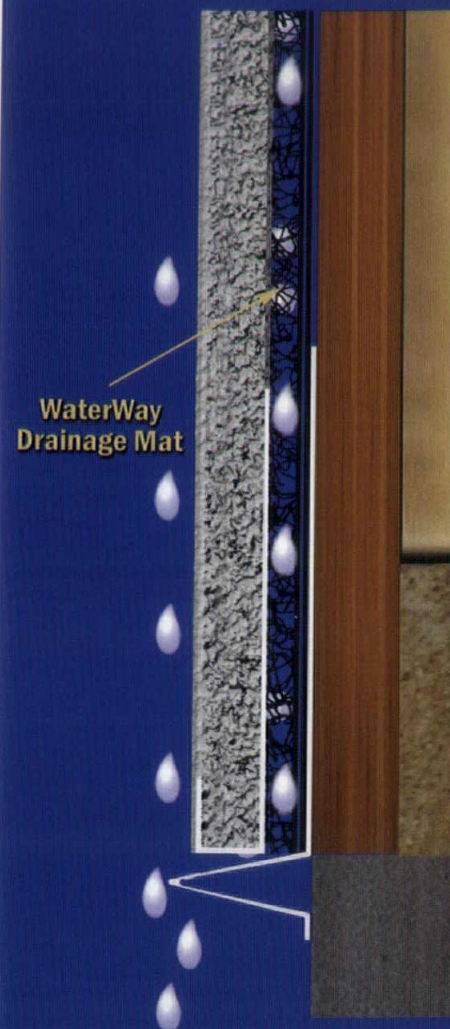
Exterior of the renovated building.

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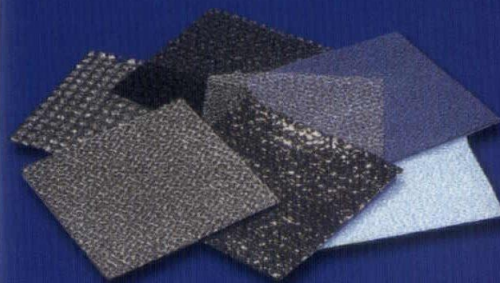
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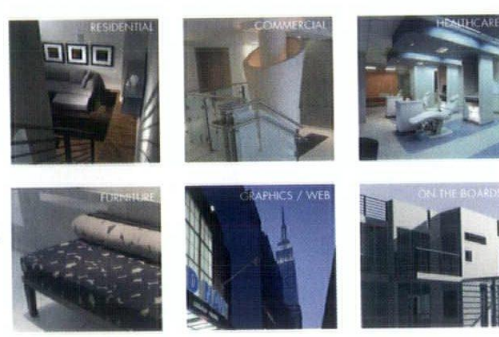
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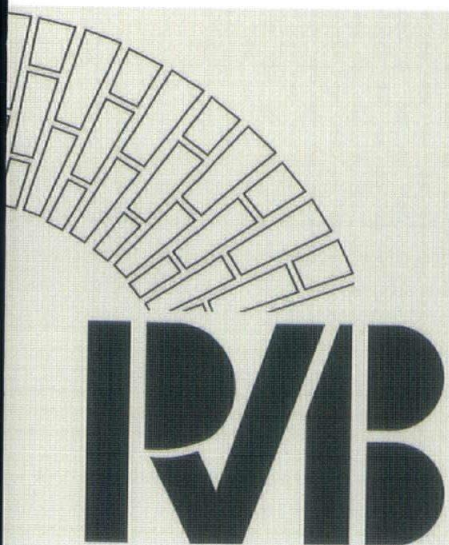
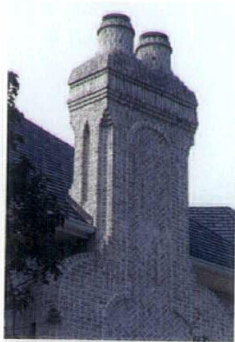
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# Scholastic Achievements:

## Four Academic Projects Win Honors

by L. Catherine Hader

Award for Excellence in Architecture

**KIPP DC: Benning Road Campus**

Washington, DC

**Devroux + Purnell/Studio27 Architecture**

**Architectural Team:** Barbara Laurie, AIA; Anthony Brown; Omari Wright; John Burke, AIA; Andrew Graham; Soledad Pellegrini; Maggie Remudo

**Contractor:** Forrester Construction Company

KIPP—the Knowledge is Power Program—stands out in the public schools landscape. Only 82 KIPP schools operate in the United States, and they enjoy a “track record of preparing underserved communities for success in college and in life . . . nationally, more than 80 percent of KIPP alumni have gone on to college,” according to the organization’s website. With the February 2009 completion of its Benning Road Campus, KIPP DC—the colon is part of the name—enjoys educational facilities that likewise stand out.

Somewhere in the District of Columbia there may be an ideal site for a combined elementary and middle school such as KIPP DC, but the Benning Road site—400 feet long by 120 feet wide—probably wasn’t it. Allowing that “the site presented unique opportunities and master planning challenges for the design team,” **Devroux + Purnell/Studio 27 Architecture** used site constraints to advantage, designing both a place for learning and a community asset on multiple levels.

In making the award, the jury noted “a very difficult site with a very complex program, working very, very well. This building is a long, narrow school with almost a zero-lot line . . . We thought it addressed the street in a great way in terms of creating an image for these kids but also making use of a very tight lot in a great way.”

Image comes in part from the welcoming main entrance, whose glass lobby is open on all sides, as well as the creative use of brick and metal panels on the exterior. Classrooms run the length of the facility, which also has a rooftop terrace, second floor gymnasium, and outdoor courtyard play areas. The early childhood courtyard has multi-purpose rooms to either side with roll-up glass doors that allow the entire area to be joined for special events and community activities.

Community and commitment are key to KIPP DC’s success. The Benning Road Campus has set the stage for community, commitment and success to happen.

View of KIPP DC’s Benning Road Campus.

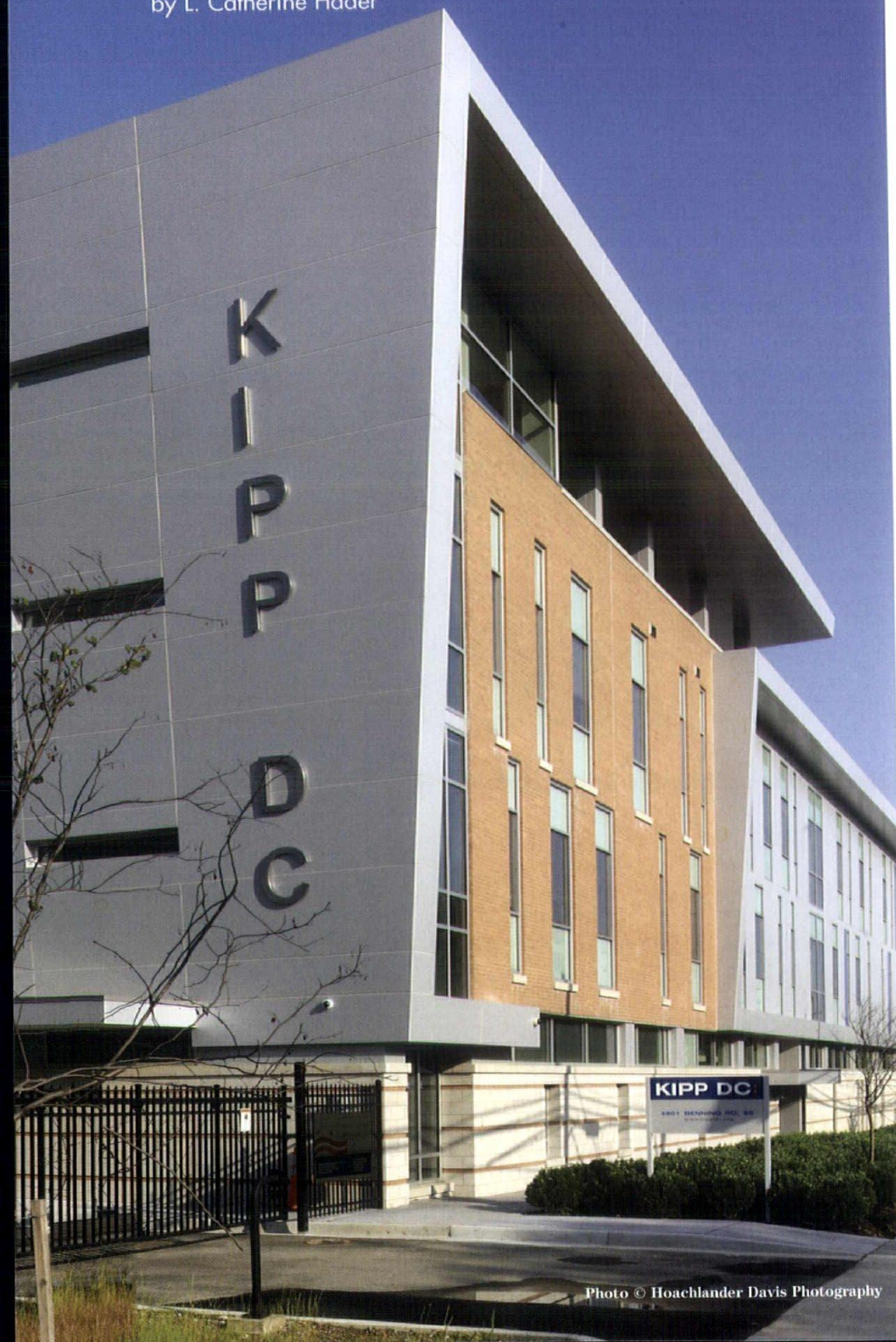
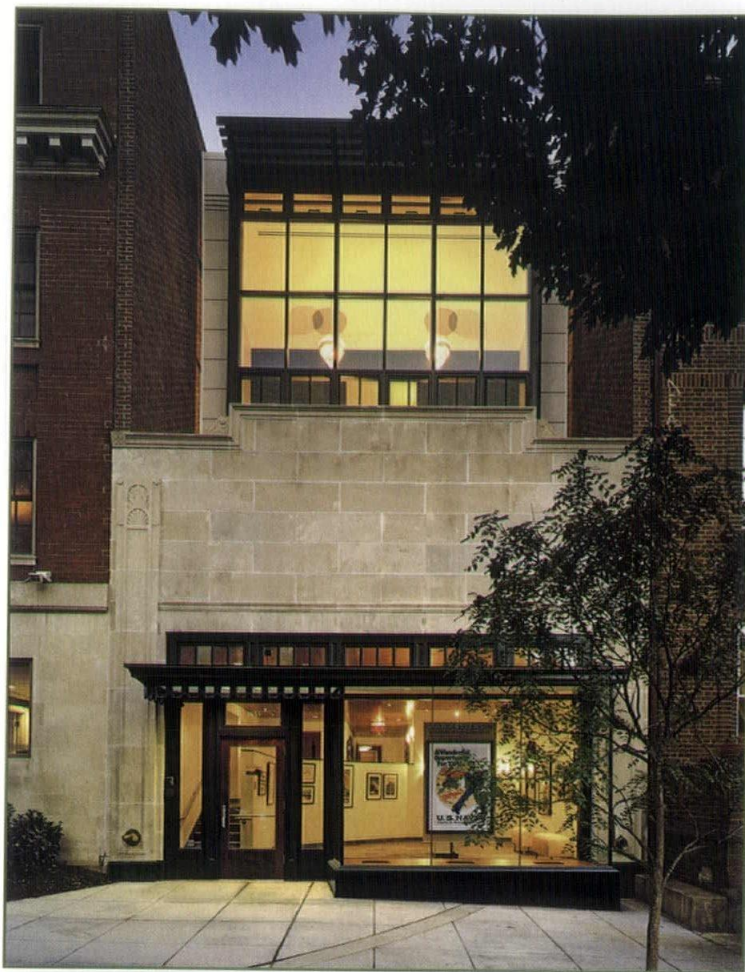


Photo © Hoachlander Davis Photography





Connecticut Avenue façade, with the addition visible above the original storefront.



Lounge area behind the new glass façade.



Green roof.

All photos ©  
Hoachlander Davis Photography

## Award for Excellence in Historic Resources

### Stanford in Washington

Washington, DC

## Chatelain Architects, p.c.

**Architectural Team:** Leon Chatelain III, AIA, LEED AP;  
Rei Takata; Nancy Skinkle, AIA

**Landscape Architects:** Landscape Architecture  
Bureau, LLC

**Contractor:** MONARC Construction Inc.

For the Stanford University student with a penchant for public policy, a term at Stanford in Washington (SIW) is highly coveted. For 16 years SIW operated from a 1920 former apartment building in Woodley Park. As the program grew and the need for more space became apparent, SIW considered relocating. In the end, however, it opted to stay in place and expand to a small building next door.

This presented a multitude of challenges: The 1934 building was historic—one of the original community grocery stores—and multiple owners and multiple renovations had rendered the building's Art Deco origins all but unrecognizable. The greatest challenge, however, critical to making the whole program work, lay in the need to add three stories to the building. Federal and local preservation standards generally did not permit the

addition of floors above historic buildings.

Enter **Chatelain Architects, p.c.**, which designed the renovation and addition and guided SIW through a year-long approval journey involving neighborhood groups and city agencies. The journey began with research of city archives, where the architects found the first piece of the puzzle—one rough drawing that showed more or less what the original storefront had looked like. Based on their knowledge of similar buildings throughout the city, they filled in the details. As a plus, even as they recreated and preserved the historic building, they incorporated sustainable design features including daylighting, a green roof, low-VOC paints, recycled materials, and formaldehyde-free millwork. Ultimately, the design solution would enable SIW to add three floors and offer Woodley Park a faithfully restored façade.

The "new" building includes a distance-learning center, reading room and study, lounge, dorm rooms, commercial kitchen, rooftop terrace, and art gallery. The gallery, which the neighborhood required for project approval, is on the ground floor and enlivens the streetscape.

"This was in our category of very small but very smart projects," said the judges. "We were very impressed with the care . . . involving both the restoration and reconstruction of the original cast iron storefront on the first floor, and then a recollection of that on the . . . addition behind it."



## Friendship Southeast Academy

Washington, DC

### Schlesinger Associates Architects

**Architectural Team:** Frank Schlesinger, FAIA; Brian Gafney; Christy Schlesinger

**Contractor:** Turner Construction Company

Make no mistake: The starting point for this award winner was not a little red schoolhouse. It was instead a windowless, 1940s-era, former supermarket that had “all the charm of a red brick warehouse,” claimed the award submittal. If there ever had been a question as to whether suitable facilities present a challenge for DC’s public charter schools, this building provided ample proof.

When the Friendship Southeast Academy opened in September 1999, the physical facility still recalled its supermarket origins. In a hostile urban environment, security was—and remains—a concern, and the original structure reflected that situation by turning a hard, windowless face to the neighborhood. Fortunately, during the conversion of the original structure, expansive skylights were added to introduce daylight into the classrooms below, but these were invisible from the street.

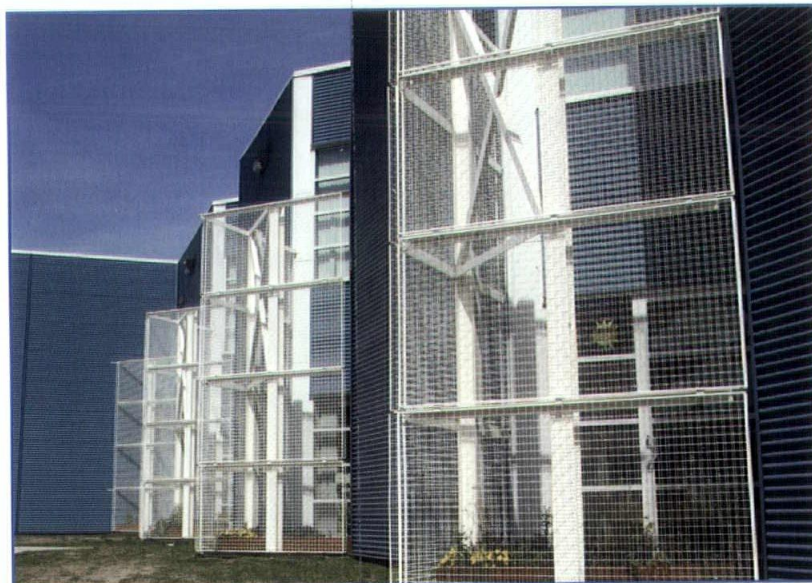
Several years later, beginning with the skylit box at the core, **Schlesinger Associates Architects** were challenged to provide additional space—more than doubling the facility size—while enhancing light and security. They succeeded by leaving the old box intact and wrapping a light-filled new space around it. They added a lobby, a reception and administration area, principal’s office, classrooms, a library, computer lab, gym, cafeteria and kitchen, restrooms, and courtyards, all along a continuous, single-loaded corridor.

Working from the belief that “every problem presents within itself the seeds of opportunity,” they used GREENscreen® modular trellis panels as a key means of addressing the light and security challenges. Placed at angles from the face of the building at the clipped corners of the classrooms and offices, the screens do triple duty. They form small outdoor courtyard gardens that double as teaching spaces; they provide security; and they admit daylight. During pleasant weather, classrooms can extend outdoors where they become green teaching labs for the kindergarten and lower-grade students.

The jury said that “one of the things that we tried to look at closely were projects that had challenges and had overcome them. How well did they take something that is a very tough problem and solve it? [The architects] found some really great ways to bring light and transform the site with this building.”



Photo by Christy Schlesinger



Exterior of the addition to the Friendship Southeast Academy.

Photo by Christy Schlesinger



## St. Mary's College of Maryland, Goodpaster Hall

St. Mary's City, Maryland

### SmithGroup

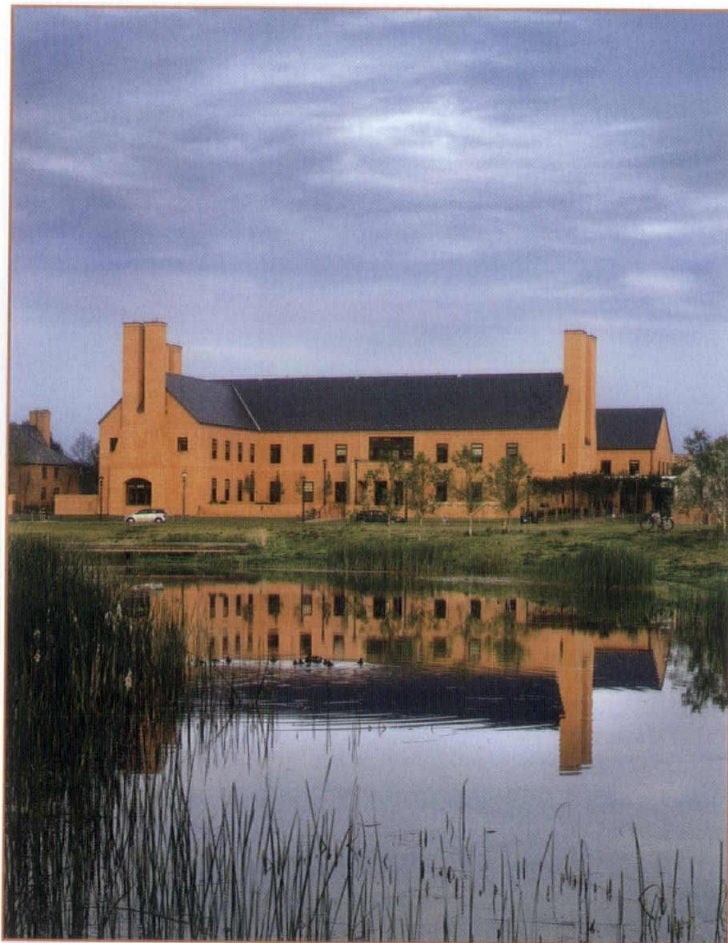
**Architectural Team:** David King, FAIA, LEED AP, principal in charge; Tom Butcavage, AIA, LEED AP, design principal; Joe Popp, AIA, LEED AP, project manager; Greg Mella, AIA, LEED AP, project architect; Victor Cardona, AIA, NCARB, lab programming/planning; Rockford Denny, Assoc. AIA, lab design

**Landscape Architects:** Michael Vergason  
Landscape Architects

**Contractor:** Coakley & Williams Construction

Working from a shared concern for the environment, St. Mary's College of Maryland and a team of architects, engineers, and laboratory planners from **SmithGroup** have planted a new LEED Silver-certified academic building on St. Mary's campus. In fact, Goodpaster Hall—home of the chemistry, educational studies, and psychology departments—is the first LEED-certified building at a four-year residential college in Maryland.

Site and building together have earned Goodpaster's sustainable status. Water and landscape features enhance an already stunning site with views of the St. Mary's River. They also pull their sustainable weight: The stormwater collection fountain that graces the outdoor courtyard connects to a nearby bio-retention garden. Goodpaster also features St. Mary's first green roof, which both absorbs rainwater and insulates.



Goodpaster Hall.

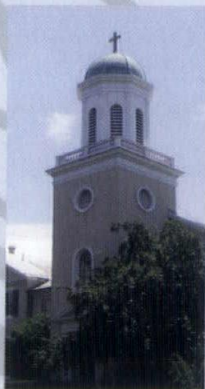
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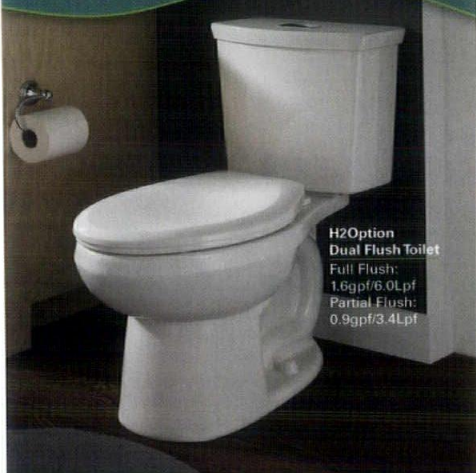
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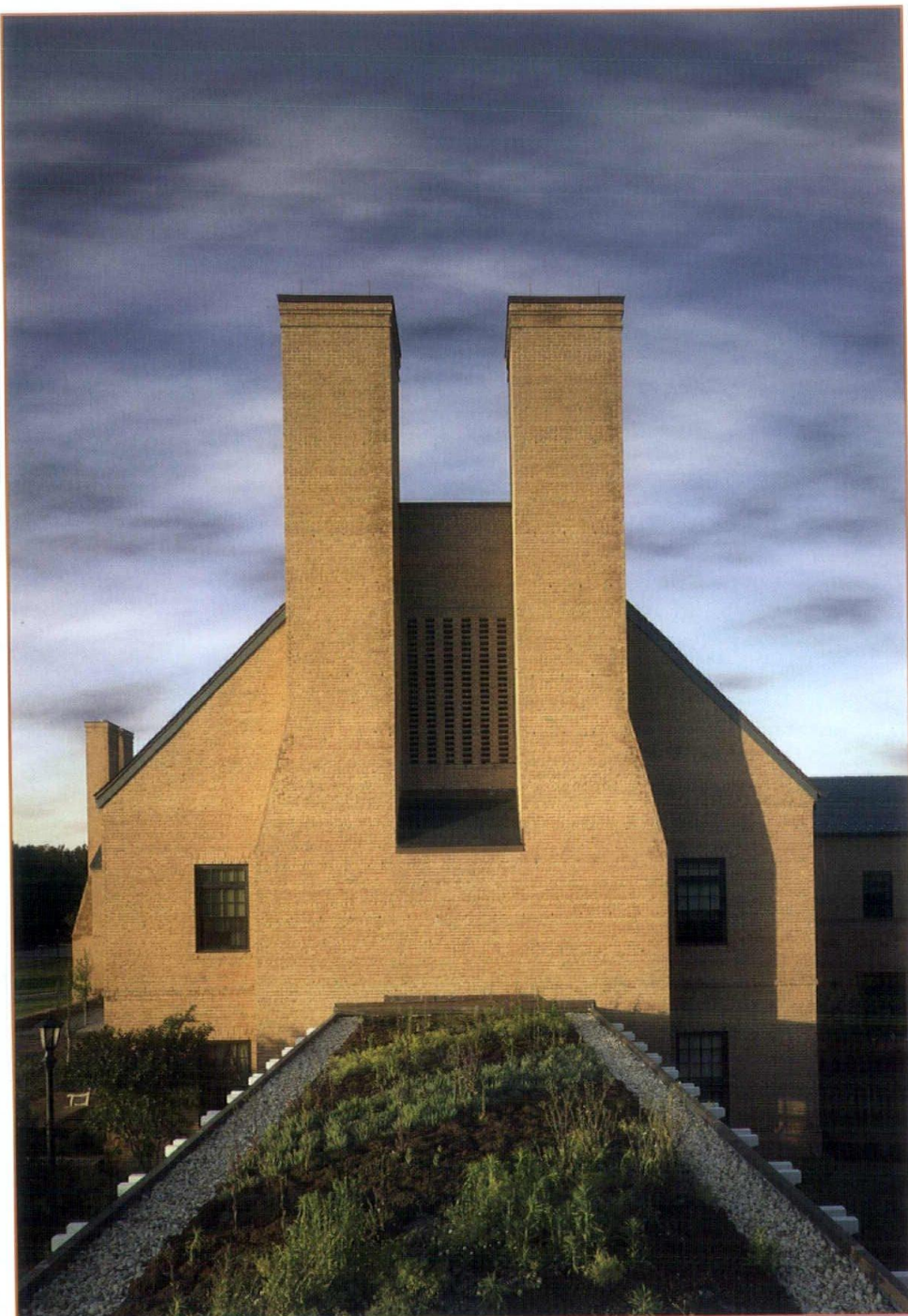
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Goodpaster Hall, with green roof in the foreground.

Photo © Prakash Patel

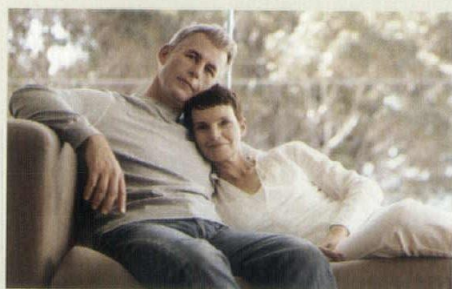
Well-chosen building materials do their part. Brick and slate offered not only the advantage of being locally sourced but also durable. These were combined with slate "sculptings"—bricks made from waste slate—and synthetic wood made from recycled plastic.

Inside, daylighting minimizes reliance on artificial energy, and interior construction features low-emitting materials such as carpets, paint, sealants, adhesives and composite wood. Water savings are in the range of 50%, achieved with graywater recycling, waterless urinals, and dual-flush toilets. Even in the laboratories—a facility type more often known for energy consumption than conservation—high performance fume hoods and total energy recovery within the ventilation systems have reduced laboratory energy use by 53%.

In presenting the project with the Presidential Citation for Sustainable Design, Chapter President David Daileida noted that "the project went well above and beyond the LEED standard. There is a lot of natural light, and the project reduced energy use by over 50%." 🌱



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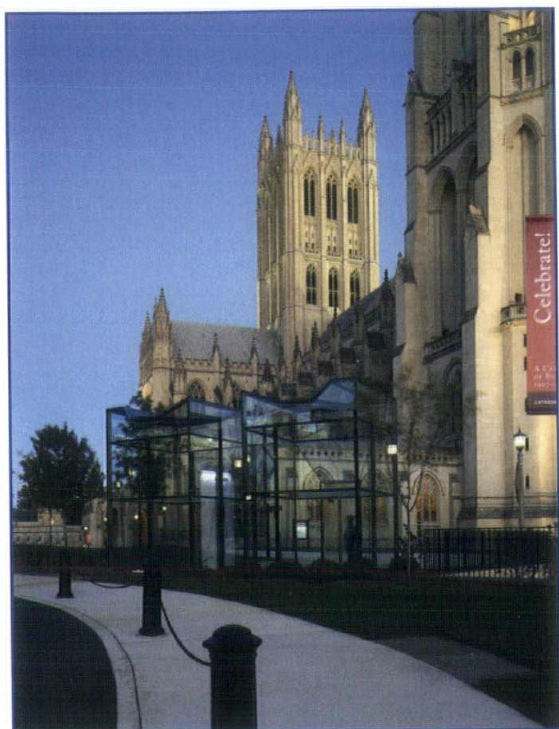
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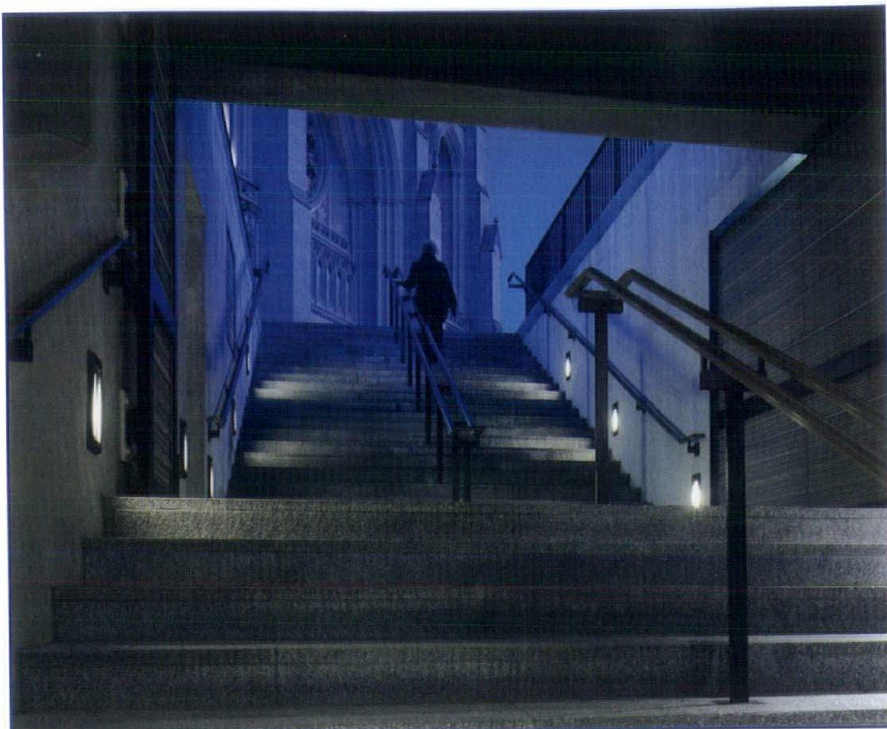
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Elevator enclosures on the grounds of the cathedral.

Photo © Alan Karchner



Staircase leading from the garage to the cathedral, on axis with the rose window.

Photo © Alan Karchner

# Public Amenities:

## Infrastructural and Institutional Projects Can Be Beautiful, Too

by Steven K. Dickens, AIA

### Merit Award in Architecture

#### Washington National Cathedral Visitor Gateway

Washington, DC

#### SmithGroup

**Architectural Team:** Colden Florance, FAIA, LEED AP; Sven Shockey, AIA; Dayton Schroeter; Wade Fuh, LEED AP

**Landscape Architects:** Michael Vergason  
Landscape Architects

**Contractor:** James G. Davis Construction Corp.

Nowadays, it's common for architects to use satellite photos in presentation drawings. But rarely is a satellite photo as telling as the one **SmithGroup** included in its competition binder for the Washington National Cathedral Visitor Gateway. The "before" image not only shows the parking lots and driveways that cluttered the cathedral's north lawn, it also clearly shows seventeen buses along the Wisconsin Avenue frontage, double- and triple-parked, blocking both a traffic lane and views of

the cathedral building. The problem was clear.

The solution was to move almost all of the parking underground, freeing the surface for landscaping in line with Frederick Law Olmsted, Jr.'s design for the grounds, reopening views of the cathedral, and restoring traffic flow to Wisconsin Avenue. An 18-bus garage runs parallel to Wisconsin Avenue, while a 400-car, four-level garage lies under the north lawn. Vertical circulation—plus restrooms, a bus drivers' lounge, and gift shop—are located between the garages.

Visitors emerging from the garages via the nicely-detailed main stair find their view directed toward the cathedral's famous rose window. But the architectural *tour de force* of the project is the elevators, whose almost-transparent pop-ups are offset by iridescent doors and milky white glass walls of the elevator cabs, both of which recall elements of the cathedral—Gothic architecture was largely about special effects in glass and light, after all—in an obvious but abstract manner. Materials below grade are simple and unornamented, but similarly detailed to evoke the architecture of the cathedral.





The Operator's Control House with traffic lanes in the foreground.

Photo by Robert Creamer

### Merit Award in Architecture

## Woodrow Wilson Memorial Bridge— Operator's Control House

Potomac River

### cox graae + spack architects

**Architectural Team:** David Cox, FAIA; Don Gregory, AIA; Ben Russin, AIA; Derek Banocy, AIA

**Consulting Partner:** Parsons Transportation Group

**Contractor:** American Bridge/Edward Kramer & Sons, A Joint Venture

The Operator's Control House is a six-level structure wedged in a 12-foot-wide space between the Inner and Outer Loop spans of the new Woodrow Wilson Bridge. Relative to the scale of the massive 12-lane bridge, it is a tiny event, yet highly memorable thanks to its architecture, described by the jury as "zooty." Its purpose is to house, 24 hours a day, the two to three engineers who control the "Bascule span" drawbridge and oversee all communications and operations related to the functions of the bridge and its approaches. These functions, apparently, are very complex. In the words of juror Darragh Brady AIA, the main control room, on the top level, "has more buttons than you could ever imagine you need for a drawbridge—more, I think, than a 747!"

The design solution, by **cox graae + spack architects**, is a marriage of bravura styling and intensive problem-solving. The "zooty" curves, for example, help keep the structure clean—a considerable problem for a structure in a marine environment with tens of thousands of vehicles zooming by every day. The angle of the tower is necessary for unobstructed views of the river when the spans are up. The height was determined by the need to provide 360-degree views of the bridge for the control room. The stainless steel screen at the level of the bridge roadways serves to conceal an observation catwalk. Support spaces—designed to a nautical level of efficiency—are housed in several levels below the roadways.

"We really want to applaud the efforts of federal and state governments to bring good design into these sometimes rather mundane projects," said Brady. "This project conveys civic pride."

Close-up of the Operator's Control House.

Photo by Robert Creamer



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New entry pavilion on the north side of the DC Courthouse.

All photos by Joseph Romeo Photography

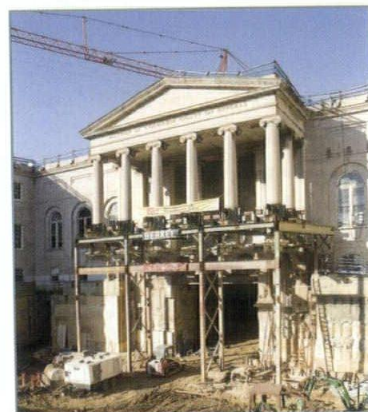


Side view of the new entry pavilion.

### Merit Award in Historic Resources

#### Historic DC Courthouse

Washington, DC



View of the south portico during the restoration.

## Beyer Blinder Belle Architects & Planners LLP

**Associated Architects:** Gruzen Samton LLP  
**Landscape Architects:** Rhodeside & Harwell Incorporated  
**Historic Preservation Consultants:** Robinson & Associates  
**Construction Consultants:** Charron Consulting  
**Contractor:** Hensel Phelps Construction Co.

The jury, in its review of **Beyer Blinder Belle's** renovation of the DC Court of Appeals building, at first perceived an egregious violation of preservation standards: "This project fooled us at first," said Bob Simons. "By moving the entrance to what seemed like the rear of the building, it seemed that a cardinal rule of preservation was broken."

But the project was sufficiently appealing that the jury looked closer and realized that the complicated history of the building justified the move. The building, which was Washington's first City Hall when it opened in the 1820s, grew in stages. In the late 19th century, the main entrance was moved from the south side to a new, pedimented north portico. The north pediment was removed in a 1919 renovation, but its basic architectural form has been revived abstractly in the new, steel-and-glass entrance pavilion, which, appropriately, houses decidedly non-historic security elements.

The exterior of the building was restored with a high quality of craftsmanship and care, and former parking lots and loading docks were placed underground, allowing more of Judiciary Square—arguably the second most important green space of the L'Enfant plan—to be restored to a park-like landscape.

The interiors required elaborate restoration, as well as the incorporation of modern elements such as electrical, mechanical, plumbing, and fire control systems, which the jury praised as "almost invisibly integrated."





Interior views of the Arlington Free Clinic.

## Presidential Citation for Sustainable Design

### Arlington Free Clinic

Potomac River

### Perkins+Will

**Architectural Team:** Jonathan A. Hoffschneider, AIA, LEED AP; Tama Duffy Day, FASID, IIDA, LEED AP; Jamie C. Huffcut, LEED AP; Lori Geftic, LEED AP; Rachel Conrad; Matthew DeGeeter, LEED AP

**Contractor:** Bognet Construction Associates, Inc.

The Arlington Free Clinic is an interior build-out by **Perkins+Will** located on the ground floor of a new condominium building in the Columbia Pike corridor. The raw space—with windows on only one side and with a maze of piping in the ceiling—wasn't especially inspiring, but the finished project is a cheery, flexible, functional space that also happens to be the first LEED-certified medical facility in Arlington County, and the first LEED-certified free clinic in Virginia.

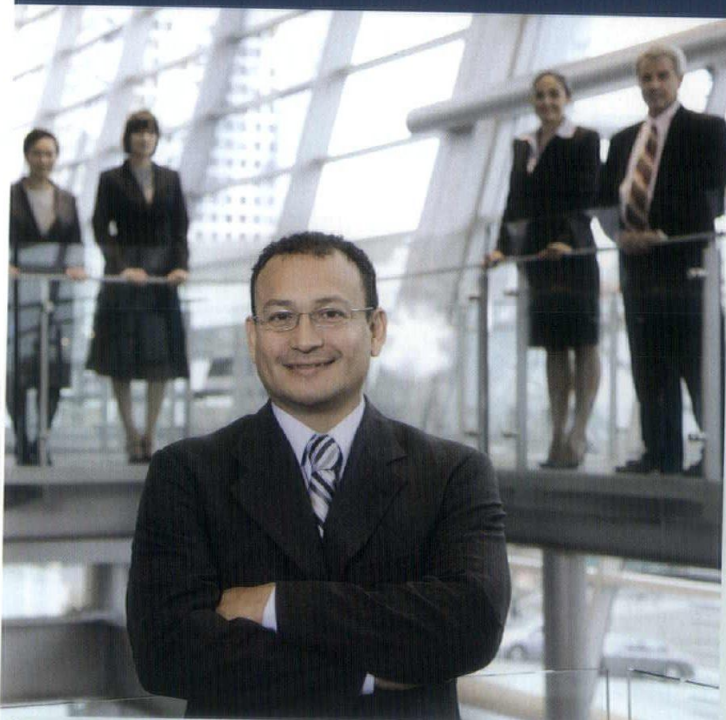


Photos by Ken Hayden, Ken Hayden Photography

The architects educated their clients about Evidence-Based Design, which, as applied to medical facilities, aligns almost perfectly with the goals of LEED. They shared research data compiled over the past 15 years, which scientifically validate the assertion that the built environment has an influence on health. These evidence-based ideas were applied throughout—seamlessly merged with a compositional and symbolic concept of a flower in an “unusually holistic approach,” to create a space that is “user-friendly in its sustainable strategies,” in the words of the jury.

Petal shapes are found throughout the design, along with personalized touches that make each space special. One particularly distinctive and creative element is the “Volunteers’ Corridor,” which showcases photos of the clinic’s 500 volunteers, ensconced in magnetic sleeves which cling to a magnetic primer in the wall’s paint. The staff lounge has floral knobs mounted to the wall serving as coat hooks. Something cheerfully whimsical, in fact, is found on practically every surface, making it clear that Evidence-Based Design is aimed at the mental as much as the physical side of health.

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The library in the offices of RTKL Associates.



Main reception area.

# Working In:

Photos © Paul Warchol Photography

## Architects Insert New Office Spaces into Existing Buildings

by Steven K. Dickens, AIA

**Award for Excellence in Interior Architecture & Presidential Citation for Sustainable Design**

### Offices of RTKL Associates Inc.

Washington, DC

### RTKL Associates Inc.

**Architectural Team:** Dennis Gaffney; Kim Heartwell; Neal Hudson; Irwin J. Gueco; Corcoran Canfield; Kate Tichauer; June Park  
**Contractor:** HITT Contracting

The new Washington offices of **RTKL Associates Inc.**—designed by the firm itself, of course—represent the state of the art in interior architecture for a large, commercial user. The award jurors were attracted by the thoroughness of the design process and execution, not to mention several well-staged photographs of the finished project that showed the space in use.

In this case, the design process included an “extensive immersion” study consisting of surveys, focus groups, observation, and “town hall” meetings of the firm’s employees. From the beginning, there were two elemental goals: to create a workplace that would, in an

obvious and productive way, express the firm’s “collaborative culture,” and to invest the project with “tangible expressions” of the firm’s commitment to environmental stewardship. Although the award submission emphasized that “sustainable design is more than a checklist,” the *most* tangible expression of the project’s success in meeting the second goal may be its platinum rating in the LEED for Commercial Interiors program. That’s the highest level of certification and cannot be accomplished without green features being integrated into virtually every aspect of the project, including energy conservation, interior air quality, water conservation, and material selection.

The collaborative culture goal was met via a mix of private offices set inboard, with only glass separating them from the open workstation areas, balanced by an array of communal spaces such as meeting rooms, a lounge/retreat area, a library, and a café, which includes a landscaped outdoor roof terrace. No workstation is “more than 15 steps” from at least one such collaborative space, noted juror Janine King.

“This is a real project, showing architects leading by example,” added AIA | DC President David Daileida, FAIA, in announcing that the project also received a Presidential Citation for Sustainable Design.



## Merit Award in Interior Architecture

### Australian Education International

Washington, DC

## E/L Studio

**Architectural Team:** Elizabeth Emerson; Mark Lawrence, AIA

**Contractor:** Monarc Construction, Inc.

In design award competitions, large projects that are entirely new or involve substantial renovation often reap the most attention, simply because they invite the majority of commentary and criticism. This year's Interior Architecture jury, however, felt that it was important to recognize smaller-scale efforts that were well conceived and executed.

The Australian Education International office suite, located within the Australian Embassy in Washington, is indeed small, consisting of only three rooms. The renovation by E/L Studio did not change the perimeter of the suite, but dramatically altered the working environment within. The existing grid ceiling was retained, but the light fixtures and diffusers were repositioned for greater effectiveness. While most employees previously faced walls as they

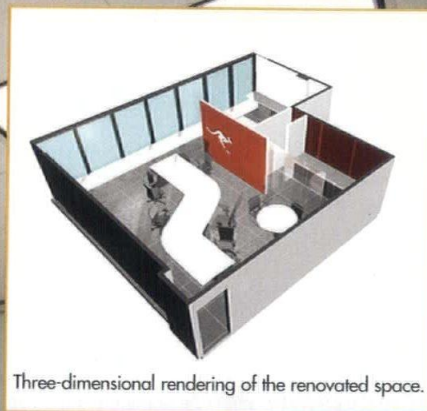
worked, a semi-custom "community desk" now facilitates internal communication. Although there is still one enclosed office, the rest of the employees now enjoy natural light from the exterior window wall. A sense of focus and identity, non-existent in the previous incarnation, is provided by a single red wall with a large image of a kangaroo.

Juror Janine King noted, "Although this project is very, very small, it's an excellent example of how circumspect design can have a significant impact, not only on the space but on the ability to work **within** that space. These designers took an innocuous and visually jumbled office space, which lacked light and adequate visual connections, and in basically three moves and \$40 per square foot, they created a dynamic, well-lit, clear environment. [This] really spoke to our understanding of what good design should be."



"Before" photo of the space.

Courtesy of E/L Studio



Three-dimensional rendering of the renovated space.

Courtesy of E/L Studio

The renovated offices of Australian Education International.

Photo by Pepper Watkins





Interior of the renovated City Meat Building.

Photo © Hoachlander Davis Photography

## Merit Award in Historic Resources

### The City Meat Building

Winchester, Virginia

## Reader & Swartz Architects, PC

**Architectural Team:** Beth Reader, AIA; Chuck Swartz, AIA; Laura Ours, AIA; Nathan Webb, AIA; Kevin Walker, AIA; Joel Richardson, Assoc. AIA; Zac Ray, Assoc. AIA

**Contractor:** M.T. Puskar Construction Co., Inc.

"We might have overlooked this one," joked juror Bob Hotes, AIA, "except that it's *purple*." So, thanks to a bold color choice, the renovation of the City Meat Building in Winchester, Virginia, got the jury's attention. "We were all captivated by the rich palette of materials that came from a deep understanding of the old building."

That building, located on North Cameron Street, is an archetypal, small-scale commercial structure such as appeared on Main Streets all over the US in the late 19th century. For that matter, the rehabilitation of the building is reminiscent of thousands of similar efforts in recent

Renovated façade of the City Meat Building.

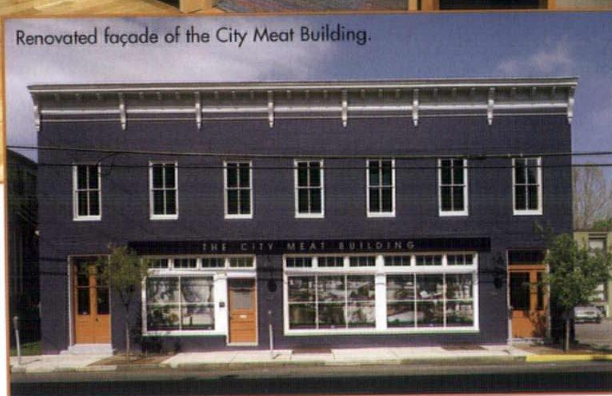


Photo © Hoachlander Davis Photography

decades, though in this case, the architects—perhaps because they were converting the building for their own offices—noticeably upped the design ante. The front façade was restored to high standards, but also boasts that surprising purple paint and, more subtly, a supergraphic image of the interior from a 1937 photo (when the building housed a butcher shop, hence its name) printed on the sheers in the show windows. The same image covers an entire wall of a small lounge room in a new, modernist addition at the rear of the building. Housing common spaces such as the kitchen and bathrooms, the addition features carefully-composed cement board exterior façades and such dynamic interior touches as cracked glass flooring on the upper level, which allows natural light from skylights to reach the floor below.

The interiors mix old and new in ways that seem to bring out the best in both. "This is transformation in a very smart way," said the jury. 🏆





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The service counter and sales area at Hello Cupcake.

# Design Means Business:

Photo © Maxwell MacKenzie

## Retail and Hospitality Spaces Show That Good Design Sells

by G. Martin Moeller, Jr., Assoc. AIA

### Award for Excellence in Interior Architecture

#### Hello Cupcake

Washington, DC

#### Bonstra | Haresign Architects LLP

**Architectural Team:** William J. Bonstra, AIA, LEED AP, design partner in charge/project designer; David Drobni, AIA, LEED AP, project architect; Brian Forehand, LEED AP, interior design

**Contractor:** Prill Construction Group

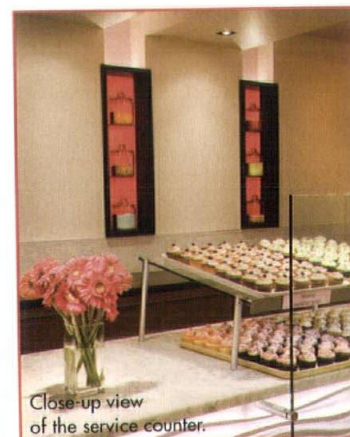
When conceiving her new retail cupcake shop, proprietor Penny Karas knew just what sort of space she wanted—one that felt more like a “boutique” or a “jewelry store” than a traditional bakery. With its elegant service counter of Carrara marble, its vividly backlit display boxes, and its mix of recessed lighting and crystal chandeliers, Hello Cupcake does indeed seem at first glance to be the sort of place where one might buy diamonds rather than delicately iced carbohydrates.

The shop, designed by **Bonstra | Haresign Architects**, occupies only about 1,000 square feet, and nearly half of that area is dedicated to back-of-house functions—the kitchen and a small office. That

left little room for the public spaces, which the architects therefore decided to compose of simple forms in neutral colors to maintain an airy atmosphere, with a few vibrant accents to lend distinction.

The sales area is defined by an array of planar elements, including three L-shaped forms that rise along the side wall and project over the marble service counter, the front of which is covered in pink gypsum panels sculpted so as to suggest swirled frosting on a cupcake. Two glass panels that prevent customers from reaching directly for the merchandise are anchored at the floor and secured by simple brackets just below the countertop. One juror quipped, “Those are the nicest sneeze guards I’ve ever seen.”

Another juror, Brian Malarkey AIA, IIDA, confessed that, *after* they had made their final decisions regarding the awards, the Interior Architecture jurors made a quick trip to Hello Cupcake to see the shop firsthand, which allowed him to declare that the project “was both sweet and delicious, literally and figuratively.”



Close-up view of the service counter.  
Photo © Maxwell MacKenzie



## Warp & Weft

Washington, DC

### David Jameson Architect

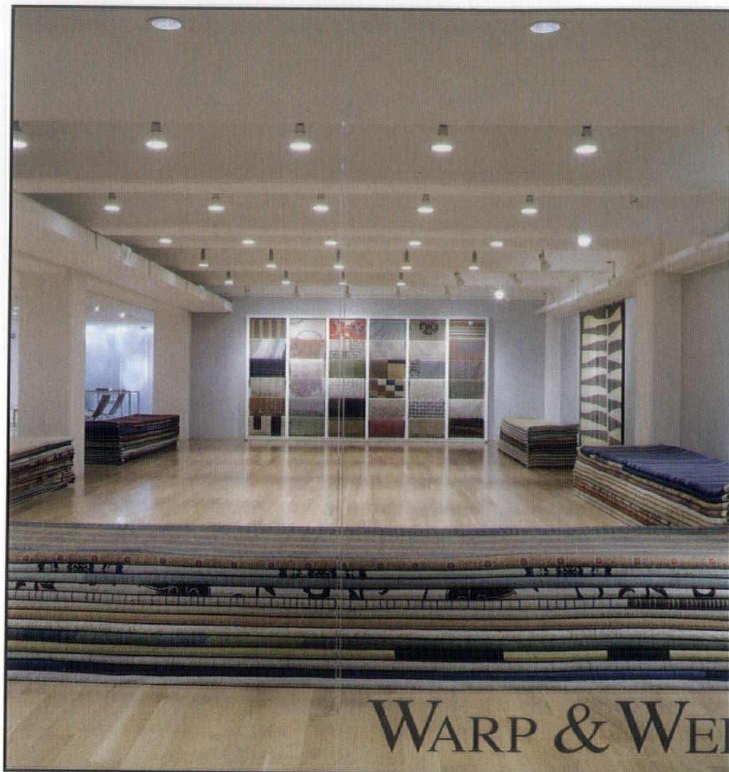
**Architectural Team:** David Jameson, FAIA, principal;  
Christopher Cabacar, project architect

**Contractor:** R.T. Pizzano General Contractors Inc.

Anyone who has ever studied weaving will immediately understand the derivation of the name of this showroom devoted to both antique and modern rugs and carpets—"warp" is the term for the parallel, base fibers through which the "weft" fibers are then woven. In the case of this showroom, the term aptly alludes not only to the products being displayed, but also to the design concept behind the renovation of the space, which consists of horizontal and vertical elements woven together to create a cohesive composition.

As it happened, the existing space was notable for the rigorous geometry of its structural system, consisting of bulky columns and deep, parallel beams. Unfortunately, any spatial clarity that the structure might have provided was compromised by haphazardly placed ventilation ducts and other visual clutter. Seeing through this mess, **David Jameson, FAIA**, envisioned a pure, self-effacing space that would allow the rug and carpet samples themselves to become, in effect, part of the architecture. Stacked rugs, placed so as to mimic the patterns of the surrounding structure, suggest benches, while hanging rugs bring to mind framed art such as one might see in a museum. Display grids for smaller samples along the walls even bring to mind bookcases in a library or private residence.

"'Restraint' was the word to describe this project," said juror Karen Dauler, praising the humility that the architects had demonstrated in designing a retail space that deferred almost completely to the products featured.



Photos © Paul Warchol Photography



The new showroom of Warp & Weft.





Lounge area at Josephine. Note contrast between colors of columns in this view versus inset view.



Seating area with benches.

Photo by Nikolas Koenig,  
Chris Boals Artists

## Merit Award in Interior Architecture

### Josephine

Washington, DC

## STUDIOS Architecture

**Architectural Team:** Todd DeGarmo, FAIA, principal in charge; Greg Keffer, design principal; Brian Miller, project designer; Melissa Funkey, project architect

**Contractor:** MasterBuilt

When designers from **STUDIOS Architecture** first saw the basement space their client wanted to convert into an elegant nightclub, they had grave doubts about the project. "The incredibly low ceilings and pipes, the maze of columns, and the floor covered in rat poison had me convinced there was no way we could turn the space into an upscale lounge," said design principal **Greg Keffer**.

That "maze of columns," in particular, posed enormous challenges. Large, close together, and irregularly spaced, the columns would thwart any attempt to create an open, spacious atmosphere. Rather than try to minimize this unruly horde of structural elements, the architects—perhaps counterintuitively—developed a design that actually emphasizes the columns and uses them to create a series of cozy nooks that work well for a "bottle service" club.

Each column is covered in four quite different, but equally boldly patterned wallcoverings, one on each side. The orientations of these different wallcoverings are consistent throughout the club, so that a patron sitting in one corner and looking across the space has a very different impression than does one sitting in the opposite corner. Separate seating areas are demarcated by purposefully mismatched sofas upholstered in intricate fabrics, which, though quite ornate, are toned down just enough to ensure that the columns remain the dominant visual elements.

Despite the frenzy of colors and patterns, the space ultimately feels distinctly modern thanks to the treatment of its primary horizontal planes. The floor is covered in dark, ceramic tile with a hint of reflectivity, while the ceiling is blacked out to obscure the tangle of pipes and conduits serving several restaurants above. The lighting system, consisting of programmable LEDs, not only helps to de-emphasize the low ceilings, but also allows dramatic changes in mood over the course of the evening. As a result, the finished space feels more like a contemporary "black box" theater than a nightclub—a stage set awaiting the actors who will bring it to life. 🍷

Photo by Nikolas Koenig, Chris Boals Artists



# Performance Enhanced:

## Architects Make the Most of Three Generations of Arts Facilities

by Steven K. Dickens, AIA

### Award for Excellence in Architecture

#### Montgomery College Cultural Arts Center Takoma Park, Maryland

#### SmithGroup

**Key Architectural Team Members:** Hal Davis, FAIA, principal-in-charge; David Greenbaum, FAIA, LEED AP, design principal; Bill Jones, AIA, LEED AP, project manager; Bettina Neudert-Brown, LEED AP, design architect; Giang Dinh, LEED AP, design architect; Kee Choo, project architect; Elsa Santoyo, Assoc. AIA, interior designer  
**Contractor:** Bovis Lend Lease

"It's an across-the-board accomplishment" to have pulled together such a "comprehensive architectural project," declared juror David Mayner, referring to the Montgomery College Cultural Arts Center by SmithGroup.

Located on busy Georgia Avenue, at the corner of East-West Highway (also known as Burlington Avenue in that stretch), the performing arts center creates a "destination gateway" for the community college's Takoma Park campus. Such a landmark was needed because the older core campus, located a couple of blocks to the southeast across the Metro/CSX tracks, has a very low profile and is nestled in a quiet residential area.

The new center's major performance venues—two theaters and a dance studio—are expressed clearly as identifiable volumes

Main façade of art center with stair tower at right.

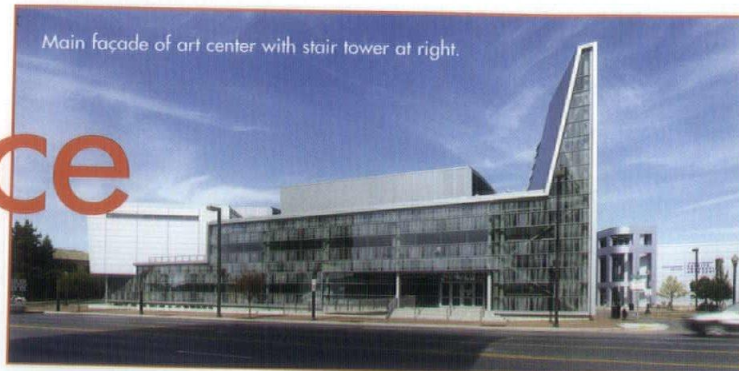


Photo © Alan Karchmer

Dusk view of arts center.

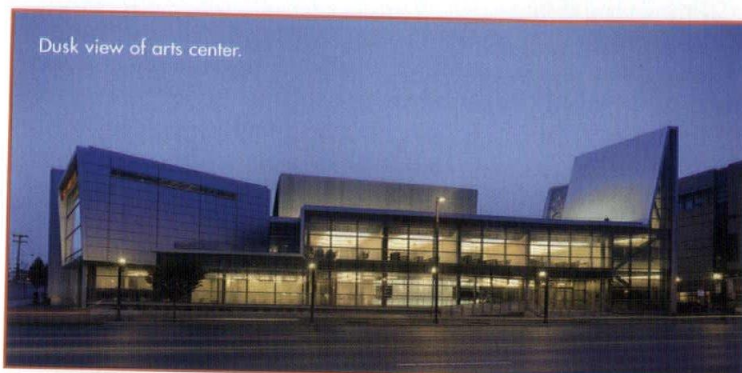


Photo © Alan Karchmer

growing out of a connective element that contains classrooms, lobbies, and other support spaces. A fourth major element of the architectural composition is the dramatic spike at the southern end of the Georgia Avenue façade, which marks the location of one of the main staircases. The two principal performance halls are windowless, but the dance studio, the stair spike, and the connecting wing are glassy and "telegraph a lot of what's happening on the inside to the outside," in the words of juror Darragh Brady, AIA. The dance studio has a transparent wall aimed directly at the corner, while the transparency of the Georgia Avenue façade is modulated by a ceramic frit—rather like a permanent decal—applied in a pattern that evokes the folds of stage curtains.

### Award for Excellence in Historic Resources

#### Boston Opera House Boston, Massachusetts

#### Martinez+Johnson Architecture, PC

**Consultants:** David M. Anderson, ACE Theatrical; EHT Traceries; Schuler Shook Theatre Planners

**Contractor:** Suffolk Construction Company

The jury's exclamation, "Truly fabulous," perhaps sums up this project, a spectacularly complex renovation and restoration of a building of great historic importance with unusually elaborate ornamentation.



Restored auditorium of the Boston Opera House.

Photo by Whitney Cox, Architectural Photographer



Built in 1928 as a vaudeville house, the building was designed by top-tier theater architect Thomas W. Lamb. His client was impresario Edward Albee—adoptive grandfather of the famed playwright—who named the theater in honor of his legendary partner, B.F. Keith. (Washington also had a Keith's Theatre, whose façade remains as the entrance to the Old Ebbitt Grill restaurant.) Almost immediately converted to a successful, deluxe movie house, the building entered into a slow decline after a couple of decades. Following the 1990 demise of the Opera Company of Boston, which had owned the theater since 1980, the building was essentially abandoned. It remained unheated and subject to the weather for more than a decade.

The Washington firm of **Martinez+Johnson Architecture** was hired in the late 1990s to oversee the salvage and renovation of the theater. As always, serious preservation required intensive research. Among other things, the architects closely analyzed old photographs, extant finishes (sometimes hidden below layers of alterations), and a comprehensive review of all the plaster ornamentation to determine how much could be saved.

Ultimately, more than half of the original interior decorative materials were restored in place, rather than the less-costly approach of re-creating surfaces and ornamental elements. During construction, the architects were onsite almost constantly, overseeing full-scale mockup panels and continuously refining the specifications and designs. Every element, from the carpeted floors to the Italian-style frescoed ceiling, from the upholstery on the chairs to the glittering,



Restored lobby of the Boston Opera House.

Photo by Whitney Cox,  
Architectural Photographer

gilt-dripping sconces, was restored or recreated to very high standards.

To meet modern Broadway show requirements, the old stage house was removed and rebuilt completely, but otherwise the necessary modern improvements—lights, fire control devices, handicap accessibility, and the like—were almost invisibly accommodated. Said juror Bob Simmons, AIA, “We were very impressed with the stealthiness of incorporating new elements which did not impose on the grandeur of the original details.”

## Presidential Citation for Sustainable Design

### Eisenhower Theater Renovation

Washington, DC

## Quinn Evans | Architects

**Architectural Team:** Larry Barr, AIA, principal-in-charge; Leora Mirvish, AIA, LEED AP, project manager; Robert Fink, AIA, LEED AP BD+C, project architect

**Contractor:** The Whiting-Turner Contracting Co.

There is little disagreement about the need for, and value of, sustainable design nowadays. But that doesn't mean it's easy, especially for certain specialized building types such as performance spaces. In such work, there is typically a small army of consultants and user groups whose first interest is getting their piece of the puzzle correct, be it lighting, acoustics, air conditioning, dressing rooms, orchestra pit, or public bathrooms.

In the renovation of the Kennedy Center's Eisenhower Theater, **Quinn Evans | Architects** also faced daunting constraints posed by the existing facility. Pretty much everything was a problem, from the rigidity of the structural concrete walls, to acoustically dead spots and a “slap-back” echo. Most notable was an error in the original design that allowed sound to penetrate the space from the Terrace Theater directly above. Moreover, the Eisenhower was, in terms of interior finishes, the “stepchild” of the Kennedy Center theaters. For example, the gold hemispheres that were a decorative device in all the theaters were made of metal in the others but painted wood in the Eisenhower.

Fixing the myriad problems necessitated a gut renovation—not the preferred solution from the perspective of sustainability.



Eisenhower Theater after renovation.

Photo by Ron Blunt Photography

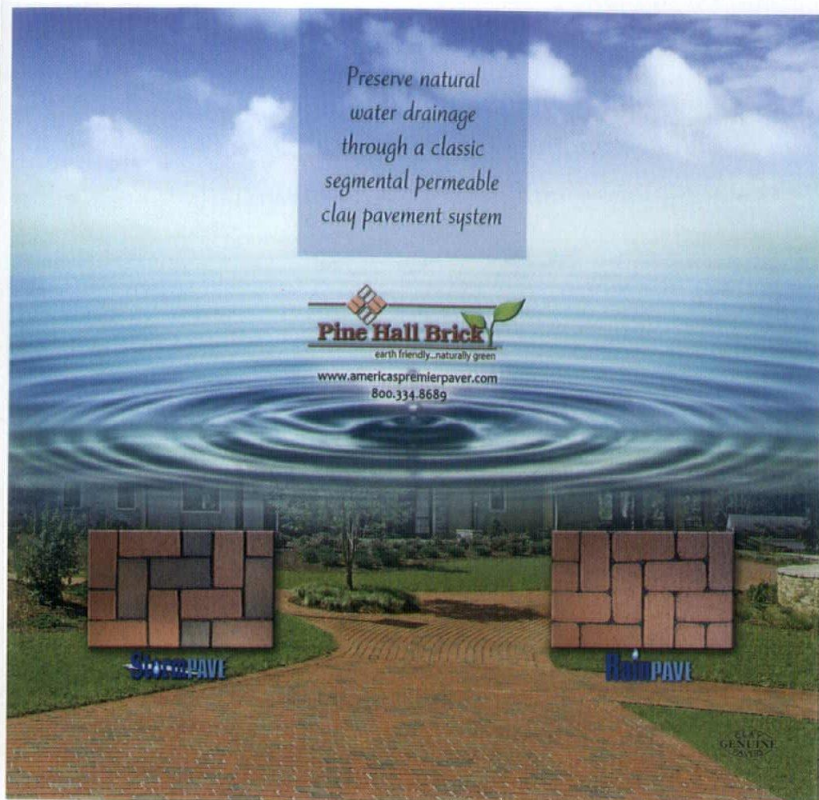
But, as AIA | DC President David Daileida commented in his announcement of the award, “They took advantage of all they could” to go green. The renovation includes FSC-certified wood veneers; 100% recycled-content seating fabric; high-efficiency light fixtures with occupancy sensors and other automatic controls; conversion of the HVAC to an efficient and quiet variable-air-volume system; and low-flow faucets in the bathrooms. The Eisenhower no longer suffers in comparison to the other Kennedy Center theaters—not aesthetically, and especially not in terms of sustainability. 🌱

For a more extensive profile of the Eisenhower Theater renovation, see the Spring 2009 issue of **ARCHITECTUREDC**.



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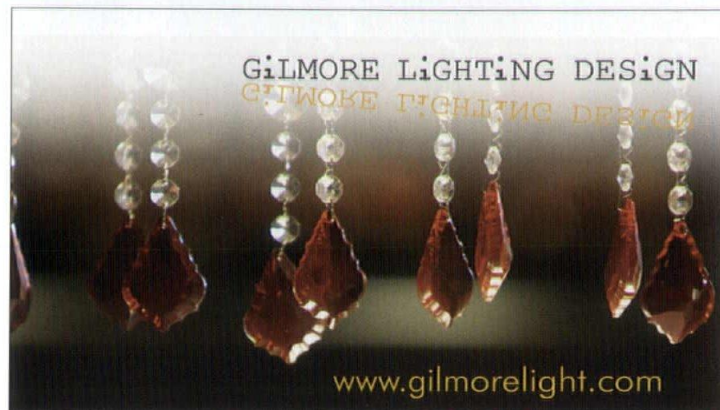
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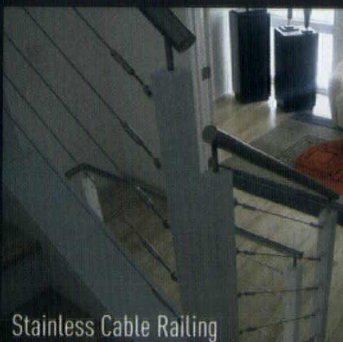


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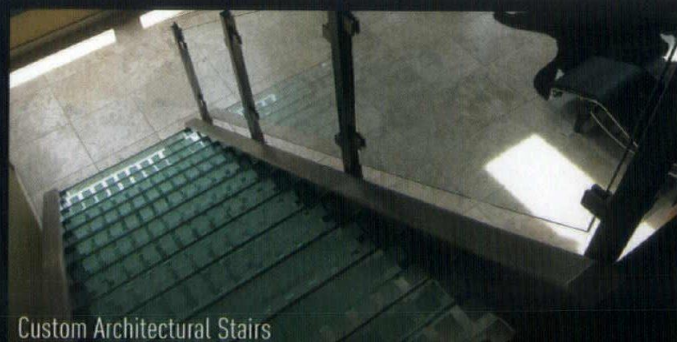
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At the annual awards ceremony, Chapter President David Daileida, FAIA accepts a box of cupcakes from Bill Bonstra, AIA, whose design for Hello Cupcake received an Award for Excellence in Interior Architecture.



Washington Architectural Foundation President Tom Luebke, AIA presents the Firm of the Year award to Alissa Werres, of EYP.



# Provoking Positive Change:

## Great Washingtonians Make a Difference

by Mary Fitch, AICP, Hon. AIA

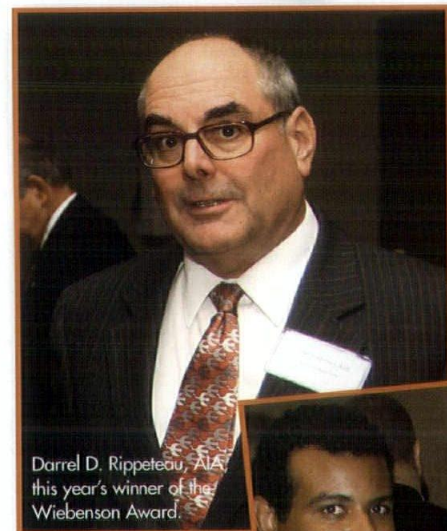
Each year, AIA | DC and the Washington Architectural Foundation give special recognition to individuals who have performed exemplary work on behalf of the community and the architectural profession. Below are this year's recipients.

### Firm of the Year: Honoring a Firm's Community Service

The 2009 winner of the Firm of the Year is **EYP**. Over the past several years, employees of the firm have given hundreds of hours of their time to the foundation. In particular, EYP staffers worked as volunteers during two semesters of *Architecture in the Schools*, a program that pairs architect volunteers with K-12 public school classes for a nine-week curriculum enrichment program. EYP has also been involved with the foundation's *CANstruction* program since it began 12 years ago. *CANstruction* is a design-build competition held during Architecture Week in which architects build fanciful structures out of canned goods that they have purchased (such as EYP's most recent entry, "Foil Hunger;"). The canned goods are then donated to the Capital Area Food Bank, making the Washington Architecture Foundation one of the bank's biggest donors. The canned goods used by EYP to build its structures over the last 12 years have provided more than 25,000 meals, or an average of more than 2,000 meals per year. This is an extraordinary amount of effort, by an extraordinary firm.

### The John "Wieb" Wiebenson Award for Architecture in the Public Interest

The Wiebenson Award is given each year to an architect who makes a difference through work done without fee for the public interest. The award honors John Wiebenson, an architect who worked tirelessly on behalf of others. The 2009 winner is **Darrel D. Rippeteau, AIA**. Darrel heads Rippeteau Architects, a successful DC architectural firm, but he's also the go-to guy to get things done in the non-profit/charity world. He has led the foundation's *CANstruction* program for almost a decade. He also leads the Builder's Ball, an annual event that raises millions of dollars for local charities. Darrel has also done many *pro bono* projects for organizations such as the Source Theatre and the Whitman-Walker Clinic. Less visible, but also important, are the many times that firms or charities have asked for his advice and help, which he has always willingly given. The awards jury stated, and the Wiebenson family agreed, that "His enthusiasm for helping the community and his generosity of spirit make him the ideal candidate to receive this award."



Emerging Architect Award recipient Jay Wilson, AIA (center), with Malek Haith and Elizabeth E. Pavlick



## Glenn Brown Award

The Glenn Brown Award, given jointly by AIA | DC and the foundation, honors individuals who have raised public awareness of architecture and its benefits to society. The award is named for Glenn Brown, an accomplished architect who was also an author, scholar, presidential advisor, and a founder of AIA | DC. Our 2009 winner is **G. Martin Moeller, Jr., Assoc. AIA**. As a senior vice president of the National Building Museum, he has served as the lead curator for various exhibitions, including *Liquid Stone: New Architecture in Concrete* and *Reinventing the Globe: A Shakespearean Theater for the 21st Century*. Martin also edits this magazine, *ArchitectureDC*, with a sure hand and a good eye for the story behind the project. He was also responsible for writing the most recent addition of the *AIA Guide to the Architecture of Washington DC*, the chapter's guidebook, published by Johns Hopkins University Press. "With all that on his resume," said AIA | DC President David Daileida, FAIA, "one would be hard-pressed to think of anyone more deserving of recognition for enlightening the public about architecture."

## Emerging Architects Awards

Our jury this year decided to give awards to two emerging architects who have shown exceptional leadership and made significant contributions to the profession at an early stage in their career. **Josef Fuentes, Assoc. AIA**, graduated from Rensselaer Polytechnic Institute in May 2004 with a Bachelor of Architecture degree. In 2005, he founded the DC chapter of Architecture for Humanity. Through that organization, he contributes his time to promote socially responsible design. He's helped with a playground in Vietnam, a retail space for the National Center for

Children and Families, and a facility for a non-profit organization promoting peace in Rwanda. He also works with the healthcare studio of RTKL Associates. In presenting the award, AIA | DC President David Daileida said he was very pleased to be able to confer the award to Fuentes "for his already significant contributions to our profession and social justice."

The second Emerging Architect winner, **Jay Wilson, Assoc. AIA**, graduated from

Syracuse University with a bachelor's degree in architecture in 2003. He is a project manager for Wiencek & Associates, where he works on sustainable housing projects throughout the mid-Atlantic region. Wilson has been champion for

sustainable design in DC, working with the District of Columbia's Energy Office to develop an Affordable Housing Energy Efficient Rebate program. He's also president of the chapter's Committee on the Environment, where he promotes a number of programs that encourage members and the public to think about greening the built environment.

## Centennial Medal

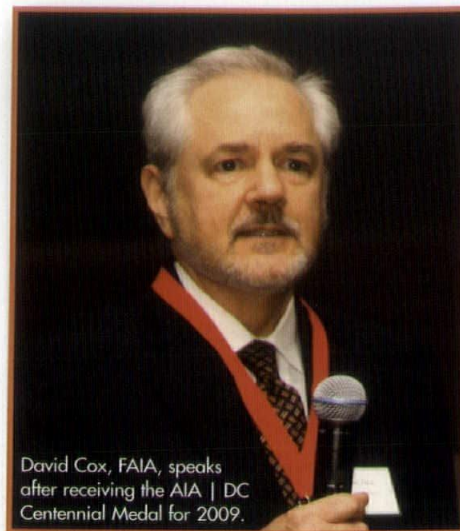
Our final award, the Centennial Medal, is the highest honor the chapter can bestow upon a member. The recipient must be a member architect whose contributions of service to the chapter, the profession, or the community span at least a decade. This year, **David Cox, FAIA**, was named the 20th recipient of the medal. Cox has served the profession and the community for more than 40 years. He serves on the Executive Board of the School of Architecture and Planning at

The Catholic University of America and on the Old Georgetown Board of the US Commission of Fine

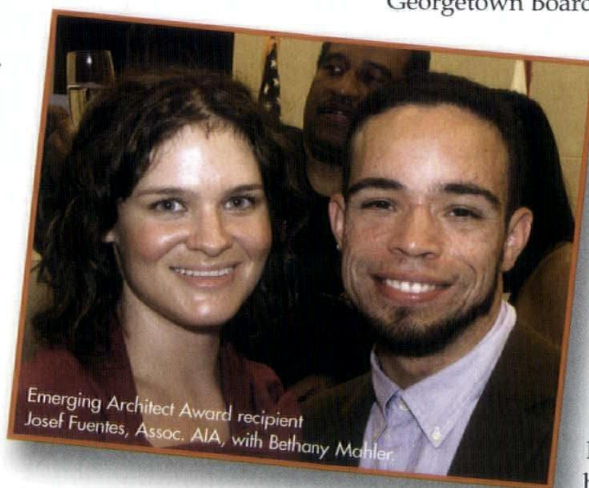
Arts. He has served on numerous award juries, been a guest lecturer and visiting design critic at architecture schools, and taught as an adjunct professor at George Washington University. He guides his firm, *cox graae + spack architects*, in a design approach that is innovative but at the same time grounded in the local neighborhood context. In nominating him for this honor, his partner Bill Spack said: "David Cox has long been

known as a careful listener who understands the special culture of each client while remaining sensitive to each project's broader context. He is dedicated to forming strong partnerships with his clients, their constituents and their communities in the service of provoking positive change."

*Congratulations to all our winners!*



David Cox, FAIA, speaks after receiving the AIA | DC Centennial Medal for 2009.



Emerging Architect Award recipient Josef Fuentes, Assoc. AIA, with Bethany Mahler.



All photos by David L. Hamilton Photography



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